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quotations (made years ago and single-handed), for the benefit of this great national undertaking, is a thing to be extremely thankful for. The gain from this source has been very great, and is deserving of full acknowledgment. As in the case of previous issues, many other scholars have lent their best aid; with the result that the present portion of the work is fairly on a level with the rest of it.

It is a remarkable fact, only known perhaps to compilers of dictionaries, that many of the words beginning with the same initial letter have a general family likeness, whereby the initial letter becomes—of course only in a vague and uncertain manner—an index to the character of the word. The letter A abounds with compounds; B is largely English, and abounds with monosyllables; all the labial letters, notably P, and in a lesser degree F and B, may be depended upon to give the etymologist a great deal of trouble; and so on. As regards E, it must be confessed that, initially, it does not shine, and that it is frequently lacking in interest, as compared with B or A. The great function of E is as a final letter; the famous "final e" haunts the student of Middle-English at every turn, and he will never know much of his subject till he becomes more or less familiar with its value and its powers. It is also well known that no English letter occurs with such frequency; the decipherers of cryptograms give it their first attention, and any inventor of a cryptogram who knows his business takes care to have more than one symbol for it. Its frequency, however, is mainly due to its employment as a vowel, both finally and medially, in preference to other vowels; but, in an initial position, the favourite vowel is rather A than E.

All this is only true on a wide view of the subject. On a closer inspection we shall find that there is really a large number of words in this part which have their peculiar value and interest; although, at the same time, we are enabled to understand why they are fewer than usual, rather than more. Some prefixes of considerable importance belong here, representing the Latin *e* or *ex*, the Latin *in* and *inter*, and the Greek *ἐν*, *ἐν*, and *ἐξ*. Of these, the most important are the French forms of *in*, viz., *em-* and *en-*. There are several monosyllables of high antiquity, as *ear*, *earn*, *earth*, *east*, *eat*, *ebb*, *edge*, *ell*, &c., all of which require careful treatment, such as they certainly do not receive in other dictionaries, where it is the custom to neglect the native core of the language in order to ensure "completeness." An easy test of the scientific value of a dictionary, as a trustworthy guide to the actual usages of the language, is to test it by such a word as *each*; and we will test the "New Dictionary" accordingly.

Mr. Bradley's article on the word *Each* fills more than two columns and a half. The mere list of the many forms of this Protean word fills twelve lines, and includes spellings so diverse as *alch*, *ilk*, and *uwilch*. We next learn a fact, never before clearly brought out, that "the historical forms inseparable from this word represent three distinct but nearly synonymous words in O. E." The

three O. E. words are *ælc*—i.e., *ā-ge-līc*, *gehwillc*, and *æghwillc*, i.e., *ā-ge-hwillc*. The illustration of these forms (independently of the sense) fills half a column, and includes some fifty-three quotations, sorted under five heads, respecting which we can only say that it must have cost a deal of trouble to get them right. Next comes an account of the signification and uses, first, when used alone; secondly, when used with *a* or *an*; thirdly, when used with *one*; and, again, when used as an adjective, attributively, or absolutely, or distributively. We have also some account of *ever each*, better known as *every*, of *each other*, and of various phrases in which *each* occurs. To those who are anxious to know how the work is done, this article is decidedly reassuring.

The longest articles are those on *ear* (two pages), *earth* (two pages), *ease* sb. and verb (four columns), *east*, *Easter*, *easy*, *eat* (five columns), *edge*, *egg*, *elder* (two columns), *electric*, *element*, *elephant*, *elevate*, *elf*, *empty*, *en-* as a prefix (two pages), *end* (two pages), *enforce*, *engage* (four columns), *engine*, *English*, *enough* (one page), *enter* (two pages), *entertain*, *entire*, *entrance*, *entry*, *epoch*, *equal*, &c.

The numerous words connected with *electricity* are of high interest. Already in 1646, we find Sir Thos. Browne explaining that—"By Electrick bodies, I conceive such as, conveniently placed unto their objects, attract all bodies palpable." The explanation, in 1664, in Power's *Experimental Philosophy* (if that be the meaning of *Exp. Philos.*), that "the Effluviūms of an Electrick upon its retreat, pluck up straws" is one of those which, like Miss Cornelia Blimber's, do not absolutely blind us by the light thus let in upon our intellects. The number of allied words and compounds, especially of such as begin with *electro-*, is surprisingly large; from *electre*, used by Wyclif to signify an alloy of gold and silver, down to such new terms as *electro-technology* and *electro-therapy*. It is remarkable that some of them seem to be no longer in use; such are *electricalness* (a clumsy word given in Bailey), *electriferous*, *electrine*, and *electrizable*.

Like all the preceding parts of this great work, a very short search reveals a large number of most interesting details. It is impossible to notice them here, from mere lack of space. But it will probably interest many to know that, even in the department of etymology, Mr. Bradley has brought to light not a few good things. He has discovered, for example, that there was an Anglo-French verb, *aloper*, in use in the fourteenth century, which may very well account for our word *elope*, in which the prefix *e* has never before been satisfactorily accounted for. The difference between the singular form *enough* and the plural *enow* is well made out. Under *enthusiasm* we have this interesting note. "The word *ἐνθουσιασμός* has been explained by Leo Meyer as for **ἐνθεοουρία*, abstract sb. from **ἐνθεοῦν*, stem of the pres. part of **ἐνθεῖν*, to be *ἐνθεός*—i.e. possessed by a god." *Entice*, from the O. Fr. *enticier*, is correctly stated to represent a Lat. form **intiliare*, originally to set on fire, from **titius*, with the same sense as the classical Latin *titio*, a firebrand. This is proved by comparison with the form *atlice*, already dealt with in a previous part. The history of

era is too long for quotation; and the same statement applies to *ermine*. There are important remarks upon *errant* and *arrant*; it is certain that two distinct O. Fr. present participles were here mixed up, representing, respectively, the vulgar Latin *iterantem* and the classical *errantem*; and it is also certain, contrary to what we might expect, that the factor *iterantem* is much the more important of the two. Thus a *justice errant* is, in Law-Latin, *justiciarius itinerans*, where *itinerans* is the equivalent of *errant* from *iterans*, not of *errant* from *errans*; just as a *justice in eyre* is *justiciarius in itinere*.

In noticing some words of this character, it will readily be understood that it is only possible to mention them at all by neglecting all account of others of equal, or perhaps of greater importance and interest. Thus, the difference in form between *emmet* and *ant* is well shown; and certainly we have never before seen so clear an account of the difficult and confusing verbs which gave us the past participle *embossed*.

A critic usually considers himself called upon to pick out some defects, as if to insinuate (what is almost invariably untrue) that he could do the work so much better himself—which of course he never does. I therefore point out that one misses, under *elephantine*, what some might consider the classical quotation for the word, from the immortal *Pickwick*, chap. 55: "The fat boy, with elephantine playfulness, stretched out his arms to ravish a kiss." For *Euripe*, an old form for *Euripus*, the earliest quotation given is from Holland; but it occurs in Chaucer's *Boethius*, Book ii., met. 1. The earliest quotation for *encourage* is from Caxton; but it occurs in Lydgate's *Minor Poems*, ed. Halliwell, p. 27:

"Which frend of his was at last encoraged."

A quotation for *everly*, always, is given from Barbour's *Bruce*, ii. 58, although no such word occurs in that poem. We are told that it is in Innes's edition, 1856; but that edition is now before us, and the reading of l. 10 on p. 28, is—

"With ane clark with him anerly";

so that some one has blundered. Under *effectless*, a cross-reference might have been given to *feckless*, which is certainly the same word. *Embonpoint* might have been illustrated from Chaucer's Prologue, l. 200: "He was a lord ful fat and in good point"; for it is clear that Chaucer here attempts to translate the French phrase. The earliest use of *edify*, as an intransitive verb, is missed. It occurs in P. Plowman, C. x. 293: "Ac these eremytes that edifyen thus by the hye weyes"; where the word has a usage not noticed in the Dictionary (see also the same, xix. 162, xxi. 42). The same work would have furnished a good example of *eveses*, the old plural of *eaves*; we have, however, a quotation for the form *eanines* from Coryat. In illustration of the remark that *eave* now sometimes appears as the singular, a certain quotation about a *cottage-eave* might have been introduced; but perhaps it was as well to say nothing about it. It is certainly no loss to find that the celebrated "*dram of eale*" is as little noticed in the Dictionary as it is in Schmidt's

Shakespeare-Lexicon; for both rightly omit it. The adjective *espiritual* is given, but not the sb. *espirit*; for which see P. Plowman, xv. 27.

We notice these few points chiefly because whatever defects they suggest are not really due to the editor, but to those who "read" the books. Some readers do their work admirably; but there are others who can hardly be said to exercise common care, and it is impossible for the most "omniscient" editor to correct their blunders, and to supply their omissions.

Finally, we have nothing but hearty praise to bestow upon this instalment of the work. It were greatly to be wished that the number of purchasers could be increased tenfold. There is a great deal of insincerity in the current excuse as to not buying such a work as this "till it is finished." For it is rather a collection of excellent monographs than an ordinary lexicon; and the importance of monographs, in any other case, would be at once admitted. So prevalent is the ignorance of our own language, that but few people can give the plain reasons why this dictionary is superior to all others; and there must be thousands who would buy it at once if they could only grasp this fact.

WALTER W. SKEAT.

Bear Hunting in the White Mountains; or, Alaska and British Columbia Revisited. By H. W. Seton-Karr. (Chapman & Hall.)

THIS is Lieut. Seton-Karr's second book on the north-west coast of America, and at the outset we may express the opinion that it is in many respects his best. For though of small dimensions—only one hundred and fifty-six pages in length—it contains a very graphic account of a little-known section of country. But the title of the volume is somewhat misleading. The White Mountains are not, as might be inferred, in New Hampshire, but in that portion of Alaska drained by the Chilkat River and its turbulent tributaries which fall into the inlet of the same name. No part of this wild densely-wooded glacier-dotted Alpine tract is in British Columbia. The portion of that province which Mr. Seton-Karr revisited was the country near the headwaters of the Thompson River on the eastern side of the Cascades. Neither area is very familiar even to well-tried travellers, though the last-mentioned is within easy reach of the Canadian Pacific Railroad. But the Chilkat country is so little known that, though gold prospectors are in the habit of passing across it from Dry Bay by way of the Alsek River, none of it was "laid down" with even approximate accuracy until Dr. Auriel Krause and his brother published an admirable map and description in the *Zeitschrift der Gesellschaft für Erdkunde zu Berlin* for 1883. But, though Mr. Seton-Karr's map is based upon that of Dr. Krause, or rather upon that of Dr. Dawson which embodies it, it is fair to our countryman to say that he never heard of the German's journey until his return home. Yet even then, so little explored is the region bounded on the north by the Copper River, on the east by

the British portion of the Yukon, on the west by the coast strip of Southern Alaska, and on the south by the upper portion of the Inland Passage, that the latest visitor has been able not only to correct the previous maps, but to embrace in the one attached to his book various mountains and streams not hitherto recognised by geographers.

Two laborious months were spent in the journey here recorded—tramping through a bush as thick as seven feet of annual rainfall can make it, poling up rivers which are little better than mountain torrents in all except their lower courses, and carrying loads of provisions which would make a Swiss guide mutinous to contemplate. The scenery is, however, very fine, and the country seems to swarm with wapiti, bear, moose, beaver, and various fur animals. Cariboo reindeer are numerous in the uplands, though now that the Indians have obtained firearms they are rapidly disappearing. Grouse, snipe, and ducks abound, and up every inlet salmon are still plentiful, in spite of the "canneries," which offer such profitable employment to the Indians that they demand extortionate wages to accompany any hunting or exploring party, and, moreover, are fast killing themselves by the vile whisky into which they convert their large earnings. The once truculent Chilkats seem, however, whether through rum or a wholesome respect for white men and their gunboats, to have become a harmless enough people, if still prone to lord it over the weaker septa around them. Yet they too have their enemies, and were formerly in the habit of crossing the Chilkat Pass to reach the Yukon instead of going over the Chilkoot Pass, which was in the hands of another branch of the tribe, though the journey took twelve instead of three days by the other route. In this case, however, they used to descend the Takheena River, a muddy stream not difficult to navigate in canoes. Of this region Mr. Seton-Karr supplies a very interesting description, written in the most unassuming manner, his pages being entirely bereft of that dreadful air of condescending superiority which is the bane of the ordinary "Alpinist." His pages on the Thompson River country are naturally less novel, though equally well written; and in spite of such Americanisms as "pants," "packing," "crackers," "locate," "canned," and so forth, quite as agreeable. Here and there, however, we come upon a statement which the young author—but old traveller—would do well to consider before a new edition is called for. Thus (p. 18), Vancouver did not "discover the island which bears his name"; that honour is usually credited to Cook. In reality, Juan Perez, of the corvette *Santiago*, had visited Nootka Sound, and named it Port San Lorenzo as early as the year 1774. All that Vancouver did was to prove the insularity of the region hitherto supposed to be part of the mainland, and even this distinction must be shared with Galiano and Valdez, whom he met with in Admiralty Inlet engaged in an expedition sent by Don Quadra, the commandant of Nootka, to solve the problem of whether the country was separated from the continent of America.

This fact Vancouver acknowledged by calling the island jointly after himself and Quadra; though with an injustice, for which there is now no remedy, we have dropped the first portion of the title. Nor is it quite correct to aver that "the Columbia River is said to have been named by Captain Gray in the year 1792." There never was any doubt about it. Gray also entered the Strait of De Fuca—the Anian Strait of the old geographers—long before Vancouver, as also did Meares, Barclay, and other early fur-traders who followed in the wake of Cook.

Mr. Seton-Karr's zoology is a little weak. What bear is the "Silver tip"? (p. 6). Nor is the porpoise "a fish" (p. 21), and the cetaceans seen pursuing the whale must have been "killers"; the ordinary *Phocaena* of the North Pacific—which, judging from a skull I obtained in the Queen Charlotte Islands, is different from the Atlantic species—not being addicted to any such rapacious trait.

The Indians of the North would seem to have woefully altered for the worse since I first knew them; yet surely the old-fashioned "potlatch" or feast at which property is given away has not been decreed "unlawful" (p. 28) by a paternal government? And I can vouch for the fact that the "old-time boxes" (p. 29) in a native cemetery—tied unto trees, or raised on pedestals, or supported by carved figures—do not, among the Kwakiwits at least, contain "cremated remains," but the actual body squeezed into this narrow receptacle. I remember an instance in which an Indian cofined in this way while in a trance actually forced the lid open and was helped out of the pine-tree in which he had been placed by a white hunter who was passing under it. Cremation is not practised by any of the tribes near Fort Rupert, a picturesque post which we learn with regret is no longer in the hands of the Hudson's Bay Company, or a place of the importance it was when the reviewer lived within its stockades, more than twenty-five years ago. Mr. Seton-Karr never heard of any white man who has hunted the wapiti "systematically." There were plenty who did so in my day, "elk meat" being commonly sold in Victoria and New Westminster, but I am not aware of the Northern end of Vancouver Island being its favourite haunt. Indeed, after crossing the island twice at this point, I never saw one, though we came upon plenty in the country between Nanaimo and Barclay Sound, then traversed for the first time by any man, white or brown. Mr. Seton-Karr is avowedly "fond of the Indians," and ought to be if he never yet found a full-grown one "who deigned to steal" (p. 74). After a much larger experience, when the people were in a more primitive condition, the reviewer cannot profess to have been so fortunate in his numerous aboriginal friends, who nevertheless were a good deal less thievish than the average Englishman.

These differences of opinion, inevitable when two travellers of different dates and different minds come to compare notes, do not, however, detract from the favourable opinion already expressed on Mr. Seton-Karr's volume. Like every book ever

written, it would be nothing the worse for revision (particularly in its natural history) and occasionally in its English. For example (p. 52), two American explorers of the same region as that examined by our author "found a long golden woman's hair in their canoe—some mysterious white prisoner, doubtless held captive by the Indians"—a very sweeping conclusion from a very slender premise, as women—"golden" or otherwise—could not long be held captive among the North-West savages without the news speedily becoming known. The illustrations from the author's pencil, though slight, are spirited, and the map—the same which appeared in the Geographical Society's *Proceedings* for February, 1891—is admirable in its clearness, though on too small a scale to admit of all the places described being marked on it. Alaska, when tracks—for roads must be in the far future—are made, will be the Switzerland of America. Its peaks surpassing any in Europe, and its glaciers discharging mimic icebergs, are already one of the sights of the Pacific coast. Tourists visit this region every summer, and before another generation passes away palatial steamers will carry the holiday makers along a coast which their fathers scanned from a cedar canoe, and grandiose hotels rise where the camp fires of earlier times was the only sign of civilisation for a thousand miles of fjord and forest, and rivers and mountains.

Meantime, Mr. Seton-Karr's volume, in spite of its lack of an index, will form a useful guide to those anxious to see a part of the world still unspoiled by the hand of man.

ROBERT BROWN.

The Fountain of Youth: a Fantastic Tragedy.
By Eugene Lee-Hamilton. (Elliot Stock.)

THE supernatural is, as a rule, dangerous material for drama. Even in the novel it can only be made interesting by association with incongruous conditions, as the author of *Thoth* knows how to make it piquant; or as the means of pointing some forcible moral, that of *The Strange Case of Dr. Jekyll and Mr. Hyde*, for example. If a background of modernity be not a necessity, that of humanity certainly is. A drama entirely of supernatural interests is impossible, for the breath of drama is complexity of character, and supernatural beings lack that kindly human quality; they are either colourless or self-coloured as the scarlet of Mephistopheles.

Now there is no figure more typical in supernatural story than the worn seeker for the *elixir vitae*, and to give him real vitality in art to-day the artist must needs find a very new background and surround him with personages of a very real flesh and blood. The only real figure, however, in Mr. Lee-Hamilton's drama is the historical Ponce de Leon himself, though his, as it was bound to be, is but the reality of a familiar stencil. All the other figures, including his daughter and her lover, are shadows, and the villain Agrippa fails to convince from very excess of villainy. He is like one of Marlowe's inhuman monsters.

All this says nothing except against Mr.

Lee-Hamilton's choice of a subject. His power as a poet is too well recognised to suffer from candour, and his possession of the dramatic gift has likewise been no question since his *Imaginary Sonnets*. But neither have a fair chance in this volume. The theme weighs them down. It had no inspirational interest for either. One seems to see the author in a struggle with it throughout, and it is not to be wondered at that the strain to be forcible by mere will, instead of impulse, should sometimes result in a treatment which out-Marlowes Marlowe, and occasionally "falls on the other side," in bathos. Indeed, in its piled up horror from beginning to end, *The Fountain of Youth* reminds one no little of "The Jew of Malta," while it does not lack the occasional lurid effectiveness of that play.

But, all this admitted, it was not possible that Mr. Lee-Hamilton should write a hundred and thirty-five pages without there being fine poetry on some of them. Here is an effective picture of the Wandering Jew:

"His great white beard, a yard in length and more,
Waved in the wind behind him. In his hand
He held a tall spiked staff on which were notched
The fifteen notches of his centuries.
His Syrian sandals, bound with dusty thongs,
Were made of hide of crocodile, to stand
The wear and tear of his eternal trudging;
His wrinkled gourd, less wrinkled than his face,
The minister of his eternal thirst,
Swung from his girdle, made of one great snake-skin,
With tail in mouth—the symbol of his life.
I barred his way; he started like a sleeper,
And shot a flame from out his sunken sockets.
'Why stopp'st thou me, Ephemeral?' he asked;
'Walk to thy grave, and let me go my way,
To make the earth another belt of steps.'
'Tarry,' I answered, 'but to tell me this:
Hast ever lighted, in thy endless journey,
Upon the thing they call the Fount of Youth?'
He paused a moment, while a frown of pain
Convulsed his brow. 'The Fount of Youth?'
he said,
Like one who slowly mutters in a dream;
'It bubbles up between the feet of Death,
In every land, in every plain and city,
And Death and I have nought that is in
common.'
And he passed on and vanished in the twilight."

Here, too, is a happy little lyric:

"The wild bee is humming,
The woodpecker drumming,
My sweetheart is coming
Through summer to me;
The nutters are nutting
Till summer-day's shutting;
And now he is cutting
My name on a tree."

The Choruses of Spirits have occasional good verses, such as this of the Spirits of Age:

"With a little invisible chisel
We work on the stone of the brow,
Where the locks are beginning to grizzle,
And thinner and thinner are now;
And deeper we furrow and deeper
By day on the cheek of the reaper,
And by night on the cheek of the sleeper,
With a little invisible plough."

Mr. Lee-Hamilton is deft in this "Midsummer Night's Dream" fancy, he knows "faerie" and the troll-folk intimately. I remember no recent poems of the kind more entirely charming than his two sonnets on the "Death of Puck," printed in the ACADEMY some few months ago. Indeed,

whatever else he can do well, he would not do ill in allowing his genius

"to be bound
Within the sonnet's scanty plot of ground."

RICHARD LE GALLIENNE.

The Gild Merchant: a Contribution to British Municipal History. By Charles Gross. (Oxford: Clarendon Press).

THIS is a thoroughly good piece of work, for which students of English municipal constitutions must own themselves indebted to one of the rising school of historical inquirers in America. Dr. Gross is known to have been studying the subject for five or six years, and the appearance of his book will be hailed with satisfaction on both sides of the water. Since *English Gilds* in 1870 led the way, it is the first treatise that has attempted with any systematic method to deal with the place in mediaeval civic life occupied by the trade-gilds. Ecclesiastical (with which we have little to do in England) and social gilds the author does not touch; the craft-gilds incidentally fall within his ken, and towards their story—which affords space for a battle-ground with Brentano and other writers—he has some luminous suggestions.

Gathering together a mass of facts, fresh or hitherto but little used, through their cumulative evidence he casts clear light on a difficult problem, the nature and functions of the old Gild-merchant, and unravels many passages in its previously obscure history. While keeping this main object in view his investigations enable him, not only as might be expected, to throw many side-lights on economic history and early commercial relations, but also to offer an important contribution to the elucidation of the growth and development of municipalities, especially in England and Ireland.

The plan of the work is sufficiently comprehensive. One volume is filled with "proofs and illustrations," that is to say, a series of documents (many of them printed at first hand from original MS. sources), extracts from records already printed, and notices in local histories or topographies, giving facts as to the Gilds merchant and later mercantile companies in every town of England, Wales, and Ireland where research could discover their traces. These documents include charters, ordinances, or by-laws, rolls of members or entries of admission, oaths of the gildsmen, compotus accounts, &c., of much variety in detail, fulness, and application, relating to ninety-two different places, arranged chronologically under the alphabetical sequence of the towns. They form a most valuable body of material, many being individually of high interest, the importance of which cannot be gainsaid, however the opinions of some may differ from the conclusions the author has drawn. It is evident, however, that conclusions founded upon a careful and comparative study of the remains of so large a number of these institutions must be weighty and convincing.

To the account of the Gild merchant, which is discussed in the first volume, several essays are added by way of appendix,

ancillary to the main theme. The survey of Anglo-Saxon gilds in one of these reveals "no trace of a Gild merchant"; and the author combats the received theories as to their probable composition and number. Comparison is instituted between the Scotch Gild merchant or "Gildry" and the English institution, showing that the former "differs in two important points, namely, in the inimical relations between the crafts and the gild, and in the continuance of the Gildry as a separate but constituent part of the burghal administration down to the present day." The whole sketch of the Scotch Gild and laws, differing from those of England, which affected Scotch municipal life, with points of contrast and of analogy, is well worthy of attention. It is shown that the famous statutes of the Berwick Gild of the thirteenth century (reprinted here from Cosmo Innes) must be assigned to the northern class of burghs, and cannot be claimed as the prototype of the English Gild merchant. The recognition of the essential differences in the early municipal growths of the two kingdoms would have secured recent writers from errors against which the present volumes uprear a formidable indictment.

A short appendix cursorily treats of the Continental Gild merchant, comprehending documents of the twelfth to the fourteenth centuries, relating to a dozen places. The rarity of the Gild merchant on the continent compared with its frequency in England is used as an argument against what may be called the "germ" theory of the origin of continental burghs. "If this fraternity was not the germ of the English municipality [as already proved], but only a potent factor in its evolution, it may be fairly presumed that the Gild's influence on the Continent was not greater." The formation of the burghal polity "in most countries may be explained by a natural process of growth from the rural township. The Gild was only one of various elements that played a prominent part in this process of municipal development." Here we touch upon a true principle for the inquiry into municipal history.

Perhaps, however, the most interesting of these subsidiary essays is that upon "The Affiliation of Mediaeval Boroughs," an enlargement of a paper which attracted attention when it appeared in the *Antiquary* in 1885. How the English towns rose up, here and there, one after another, both before and during the three centuries after the conquests, and, having each determined on the privileges it wished to secure, obtained a charter after the pattern of some already chartered borough; how, amidst the variety of special customs or specified rights desired, but a few chief towns were the original exemplars for nearly two hundred boroughs in Great Britain; how the daughters applied to the parents for exemplification of customs and information when in doubt as to their own constitution (e.g., as found by the present writer some years ago in Bristol) are capital points in the steady and orderly growth of the movement for borough liberties, never thus brought out before. The same kind of link existed between municipalities on the

Continent, but, owing to the different circumstances surrounding them, led to a much fuller inter-dependence than ever obtained in this country.

As to the actual origin of the Gild merchant, whether a reorganisation of older gilds, a spontaneous growth, or an introduction from Normandy, Dr. Gross has little to say, though he seems to favour the last hypothesis. The "earliest distinct references to this gild occur in documents of the end of the eleventh century; in the next two centuries the privilege becomes common, though not invariably, included among those enumerated in borough charters; it is even, sometimes as at Andover, the occasion of a special grant. A list of 170 towns in England, Wales, and Ireland, indicates how widely spread and prized was the gild, which was probably "one of the most prevalent and characteristic features of English municipalities." No merchant gild is found in London or in the Cinque Ports, Exeter, Norwich, or Northampton, and elsewhere. The records of Ipswich give valuable testimony as to the organisation of a gild at outset, with its alderman and other officers who varied according to its needs or local custom. To the "hause," and the "gild-hall," or Tolbooth or Tolsey, the former bearing several meanings chiefly referable to a money payment, both especially incidental to this class of gild, the author devotes the attention befitting their importance; for, owing to derived meanings in the one case, and derived uses in the other, much confusion has arisen around them.

The essence of a Gild merchant in the first centuries was the exclusive right to trade freely, i.e., without toll, within the borough. Strangers or "foreigners" coming into the town could not trade without paying toll or dues, unless they were admitted members of its gild, as was sometimes the case, or unless they were members of a merchant gild in their own borough which had obtained immunity from toll "per totam Angliam"; even this privilege had its restrictions. The duty of a gildsman was to be "in scot and lot" with the burgesses, otherwise to pay his share of their pecuniary burdens, "and to make up for the default of the borough." Tollages and the "firma-burgi" due to the crown from the borough had to be met, and the merchant fraternity might be called upon for further help in case of deficiency. What was the early toll in boroughs all over the land from which the merchants could only be free by thus compounding for it, and to whom due, are interesting questions which, so far as we see, Dr. Gross does not touch, although he quotes the chapter of Magna Carta intended to free them from "unjust imposts" (§ 41).

The chapters of the work which are the most distinctive in their results are those on the "Distinction between Gild and Borough" and "Influence of the Gild upon the Municipal Constitution." In these it is clearly proved that the Gild from the very beginning was a separate entity, not to be confounded with the borough. In Ipswich, for example, in the time of John, the officials of the town

"are manifestly distinct from those of the Gild

the alderman and his four colleagues. The laws of the borough and the statutes of the Gild are distinguished with equal clearness; they were to be entered in separate rolls for the guidance of the bailiffs and aldermen respectively."

Separate purses or treasuries, separate officers, separate government, all the evidence

"points to the conclusion that the Gild merchant of the twelfth and thirteenth centuries was not a body in which the general local government was centred—that it was a very important, but only a subsidiary part of the municipal administrative machinery, subordinated to the chief borough magistrates."

This point being established, Dr. Gross examines the theories of Brady, Thompson, and others on the constitution of a borough, and, far from being the original "germ," shows conclusively that the Gild merchant was only one of various valuable privileges comprehended in the expression *liber burgus*.

Much interesting information as to the Stapletowns appears in these pages, with accounts of the Mercers, Merchant Adventurers, and other mercantile companies which in later times took up the mantle of the old gilds with a difference. (The rolls of the Mercers Gild at York, recently discovered, give an example of this kind.) It is a pity that the extracts relating to these in the second volume are not more clearly severed from those which illustrate the gild-life where they occur for the same town. A good index and a glossary add to the workable value of the volumes.

LUCY TOULMIN SMITH.

Poachers and Poaching. By J. Watson. (Chapman & Hall.)

SOME who remember Mr. Watson's book, published last year, *The Confessions of a Poacher*, might opine that the present work must be more or less of a *replika*. But it cannot be so characterised. The books have certain resemblances, and there are reminiscences in both of a poacher styled "Otter," evidently a portrait drawn from life. *Poachers and Poaching*, however, covers more ground and embraces not merely hints on the subject of its title, but pleasant sketches of wood-craft as well.

The essays which form the book are reprinted from magazines, and naturally show here and there some repetition, which is almost inseparable from this form of writing. Thus the account of the dotterel and its breeding places appears at least twice. It is difficult for an observer not to fall into the snare of repeating what has interested him in nature. Here and there, too, Mr. Watson slips into colloquialisms like "nearly never," "from even once being searched," "sound silence," and the like. With these exceptions lovers of nature may be assured that the rest of the book will supply them with a feast of delightful reading. The author evidently lives much in the northern part of the island, so the northern birds and animals are chiefly treated. He has a keen eye for the subtler traits in their life, and a poetical appreciation of the woodlands, waters, and moors which form their cherished haunts. Unlike many writers on nature,

however, at the present day, he does not descant on natural beauty or glide into rhapsodies about hills and rivers. His observations on animal life are made from actual wanderings by day and night, and possess the merit of coming direct from nature. Mr. Watson need not be flattered by being told that he is a Gilbert White or a second Richard Jefferies; but it is due to the careful watch he has kept over bird and beast, and the store of remarks which he has thus accumulated, to commend this book highly and to assure naturalists that they may dip into its pages certain that old stories and sapless anecdotes will not disfigure them. He must be a diligent student who will not find therein many a subtle touch to add to his own mental portraits of animal life.

Poachers possess generous, not to say romantic attributes in literature which scarcely belong to them in real life. The "moucher" or skulking poacher, who traps, shoots and ferrets only when he has watched the keepers take another direction, is generally a lazy countryman; whereas the ruffians who combine, attack, and shoot keepers, if they venture to resist, are almost always townsmen who have hatched the expedition at some low tavern. A skilful keeper knows by a thousand small signs, which the uninitiated would not understand, when his game has been disturbed. Spring and summer are taken up in pheasant rearing, and shooting the enemies of the young birds, but he is ever on the watch against the "moucher," and by lying in wait when he notices a rabbit caught in a snare or the like, seldom fails, sooner or later, to capture the sneaking thief. A binocular glass is a great assistance to him on his rounds. He has an ingenious mode of baffling that class of poachers who net his hares. When a hare has once been netted, it is so terrified that it cannot again be taken in that manner. Consequently he is careful to net his own hares, and then turn them loose again. Mr. Watson thinks that rabbits are degenerating and becoming smaller, and that the introduction of some of the continental varieties would be useful. Doubtless this is the case when rabbits are confined in a warren or park, just as deer also fall off in size and excellence of horns when bred in and in too long. In many districts where no feudal regard exists for the squire's interests, farmers are more or less in league with poachers. The latter propitiate them by mysterious presents of game left at the farmhouse doors, by never doing any mischief to fences, by informing their owners of any mishap to the stock and the like. In short, a poacher or two exists in every parish. They have generally sprung from fathers who were fond of outdoor sports and lawless deeds, and form as real a constituent of country life as do the blacksmith or the shepherd. So long as game finds a place in rural districts, so long will poachers rise up against it.

Mr. Watson's notes on birds show much observation. We have never verified his assertion that intense cold has proved fatal to barn owls, but he has Keats at all events on his side:

"The owl for all his feathers was a-cold."

The story of the great auk is once more carefully narrated. Of the woodcock its habit of flying at dusk along certain definite rides and paths of the wood is remarked upon. Mr. Watson might have added that it was frequently netted in old days when flying down these paths, and that in many woods open glades cut on purpose to net woodcocks more easily are yet to be seen: these are in some localities called "cockshoots." Those who visit the Faroe Islands this summer to study the eider ducks may like to know that here will be found several interesting notices of the bird's economy in making its nest. A curious "fact for Darwin" is also given from the information of Prof. Newton. A red-legged partridge had been wounded and was picked up with a ball of hard earth adhering to it, which weighed six ounces and a half. This earth was kept for three years, but on being broken and watered and placed under a bell-glass, no fewer than eighty-two plants sprang from it.

A good chapter speaks of weather-lore in nature in which the author shows that he can rival the Shepherd of Banbury. Otters and polecats are not often seen at present, but their ways have also been carefully studied. Once when rabbiting, Mr. Watson found a brown owl, a stock-dove, and a shell-duck breeding outside the burrows. It were easy to put together many singular paragraphs from this storehouse of natural history, but readers will now know what to look for. It may be hoped that Mr. Watson will continue his observations, as not every naturalist possesses the opportunities and enthusiasm which have fallen to his lot. A volume of out-door lore, such as this book, is preferable to hundreds of the compilations on natural history which are now so popular.

M. G. WATKINS.

NEW NOVELS.

A Moorland Idyl. By Algernon Gissing. In 3 vols. (Hurst & Blackett.)

Bonnie Kate. By Mrs. Leith Adams (Mrs. R. S. de Courcy Laffan). In 3 vols. (Kegan Paul.)

A Scotch Earl. By the Countess of Munster. In 3 vols. (Hurst & Blackett.)

A Divided Duty. By Ida Lemon. (Warne.)

Colonel Carter of Cartersville. By F. Hopkinson Smith. (Osgood, McIlvaine & Co.)

On Newfound River. By Thomas Nelson Page. (Osgood, McIlvaine & Co.)

Wednesday's Child. By Miriam Alan. (Sampson Low.)

A Minimum Wage. A Socialist Novel. By Alfred Morris. (Cassell.)

Darrell's Dream. An Unexplained Romance. By Christopher Horner. (Ward & Downey.)

Lippa. By Beatrice Egerton. (Eden, Remington.)

The House of Mystery. By J. W. Nicholas. (Arrowsmith.)

The Ayres of Studleigh. By Annie S. Swan (Mrs. Burnett Smith). (Oliphant.)

In Mr. Algernon Gissing's books there is

always a noteworthy presence of rough power and often an equally noteworthy absence of both intellectual and literary finish. He is not merely careless in his diction, which is often much more slovenly than it ought to be, but in the weightier matters of structure and form. As we read the first volume of *A Moorland Idyl*, we say "This is a very striking novel"; but when we close the third volume we are conscious of a feeling of acute disappointment. As studies for an impressively dramatic situation or series of situations nothing could well be more full of promise than the figures of Isabel Few, the untamed, picturesque maiden of the moorland, and David Heathpool, the young minister, with the passionate Bohemian impulses which he thinks have long since been strangled, but which are in reality only asleep, ready to be awakened when the right voice calls them to activity. The characters are realised, stroke by stroke, in the pictures of the relations of Isabel with her reputed father, with old Sandie Wear, and with the rascally lawyer, Redpath, and of the relations of Heathpool with Miss Notgrove and the gentle girl, Ailie Craig, until the reader's expectations of the impending action are strung up to the highest pitch of intensity; but when the crisis comes it seems to come prematurely, before the actors are quite ready for it, and the long-drawn *dénouement* has the character of anticlimax. In the early portions of the book which justify its title there are passages which even one of the Brontës would not have been ashamed to own; and yet the writer of these passages allows his "moorland idyl" to dwindle down into a comparatively commonplace novel. It is not often that the critic has to note such a combination of unusual strength and very ordinary weakness.

Bonnie Kate is certain to be popular at the circulating libraries, and its popularity will not be undeserved, though perhaps some of the judicious would enjoy it more unreservedly if Mrs. Leith Adams were rather less liberal with her literary appeals to the reader's emotions. She seems a little too anxious we should miss no single point of tenderness and pathos, with the result that some passages of really pretty sentiment show a tendency to degenerate into mere sentimentalism. This, however, is not a fault of the gravest order, and the virtues which atone for it are a good deal more obvious. The story of poor Kate's matrimonial troubles is freshly conceived and charmingly told; but though it has real interest of its own, it is mainly useful as an expedient for the introduction of certain subsidiary characters in whose portraiture Mrs. Leith Adams shows herself at her best. The Yorkshire relations to whom John Granger introduces his newly-made bride compose an admirable rustic group, and Melissa Sweetapple, who makes her most characteristic appearances in this early portion of the tale, is one of the most attractive of those candid heroines whose frankness is the terror of conventional parents and guardians. In Melissa the writer's humour is at its best, but the winning chapters devoted to the Quaker sisters and brother of Dromore prove that

she can be equally successful in portraiture which owes its charm to simple tenderness and grace. That *Bonnie Kate* is rather unduly sentimental here and there cannot be denied, but it is a very attractive story nevertheless.

Those simple-minded persons who are not unnaturally inclined to think that an English peeress must needs be an infallible authority upon the manners and customs of the "upper suckles" are hereby cautioned against reposing implicit and inclusive faith in Lady Munster's counterfeit presentment of the sayings and doings of the great. Thackeray is reported to have said that Sir Pitt Crawley was studied from life, and, therefore, it would perhaps be rash to deny a living original even to that illiterate and ill-mannered nobleman, the Earl of Invergordon; but as his wife, his sister, his daughter, and all the people in the story are not one whit more credible than he is, *A Scottish Earl* makes drafts upon our faith which soon compel a suspension of payment. Unfortunately, too, the novel, though absurd, is not absurd in an amusing way, so there really is nothing to be said for it save that it contains many "sentiments" of unimpeachable propriety.

A Divided Duty is a graceful and interesting story of an English girl's life in Paris, and Miss Lemon not only knows her people and localities well, but can turn her knowledge to good artistic account. The writer is not distinctively a humorist, but there is a pleasant suggestion of humour in the sketch of Miss Duckworth, the middle-aged governess who has become a painter, and has made up her mind to mould her conduct in accordance with the supposed requirements of the artistic nature. Her unconventional reception of the heroine, Leslie Mansell, strikes the key-note of a character, the consistency of which is maintained to the last; and, while Miss Duckworth is good in herself, she furthermore justifies her existence by brightening a story which, in her absence, would be somewhat sombre. Miss Ida Lemon is so successful in pleasant unpretentious realism that it is rather a pity she has chosen to hamper her tale with the melodramatic story of the murder of Leslie's uncle. The final chapters devoted to an explanation of the mysterious hints scattered up and down the narrative are not specially interesting in themselves, and they impair the artistic unity of a novel which is of more than average merit.

When I say that Colonel Carter, of Cartersville, is perfect, I refer to the man rather than to the book in which his portrait is drawn; but, as the man and the book are practically one, the epithet may serve for both. Mix together ninety parts of Colonel Newcome with five of Uncle Toby and five of Mr. Micawber, and make the compound into a Virginian gentleman of the good old times before the war, and you have the unworldly, unpractical, chivalrous, high-souled survival, George Fairfax Carter, who makes Mr. Hopkinson Smith's pages such altogether delicious reading. The finest humour and the finest pathos always display a tendency to melt into each other, and in

Colonel Carter of Cartersville the fusion is complete. There is no exaggeration in saying that nothing better of its kind is to be found anywhere than the chapter in which the Colonel receives the grocer who has called for the settlement of his account, but whose visit is supposed by the simple-minded gentleman to be one of friendly courtesy; and the grocer's subjugation is only one of a score of episodes every one of which might be singled out as a little masterpiece. It is a rare and delightful experience to find a creation of such unmistakable genius in a story of some two hundred pages.

On Newfound River is another American tale which suffers somewhat by being read immediately after the book just noticed, but it has genuine grace and freshness of its own. The structure of the story is on rather conventional, old-fashioned lines, and the action of the old man who conceals his existence for years from his only surviving relations is not provided with a sufficiently adequate motive; but the irascible wrong-headed Major Landon is a well-individualised study of a familiar type, and Bruce's courtship is a very pretty idyll. There is humour, too, in the book, especially in the scene where the muddle-headed Virginian magistrate is nonplussed by the unconditional surrender of the defendant to whom he had determined to give a verdict; and Mr. Page may be congratulated upon a story which, though in no way remarkable, is decidedly attractive.

There is, unfortunately, nothing in the least attractive about *Wednesday's Child*, which is a most dreary and depressing book. In justice to the author, it must be admitted that all persons who voluntarily read it are personally responsible for their own sufferings, as Miss Miriam Alan, in a long-winded preface, elaborately prepares them for what is coming, and so gives them a chance of escape. According to this preface the story has been written to denounce and expose "the practice of publicly and shamefully whipping girls," which practice, according to the author, was "rampant some years ago" in Irish Roman Catholic convent schools, and which she believes, with or without reason, to be "rampant" still. The experiences of Hester Steele and her schoolmates at Dragon Hall are certainly gruesome and disgusting enough; but less appetising material for a story could not well be hit upon, and the *ex parte* character of the book of course deprives it of all weight as an argument or impeachment. Once or twice, as in the author's description of the shameless woman who undressed her baby-boy in "mixed company," we have a touch of unintentional humour, but things of this kind are too rare to be worth taking into account.

A Minimum Wage is also a story with a purpose, as the sub-title witnesseth. The book resembles a certain once famous series of essays in didactic fiction, inasmuch as it is a tale "illustrative of the principles of political economy," as political economy is understood by the writer thereof; but, alas, Mr. Alfred Morris is not exactly a Harriet

Martineau. He has written something that might have been a fairly good socialist pamphlet if it had not been broken up by an irrelevant romance, or that might have been a passable love-story (though this is more doubtful) had it not been ruined beyond redemption by interjected pamphleteering; but, as it stands, his well-meant performance is neither fish, flesh, fowl, nor good red-herring. As Mr. Morris says that his story consists of "characters and scenes from real life," it must be remarked that he has been very successful in suppressing all internal evidence of their origin.

Mr. Christopher Horner calls *Darrell's Dream* "an unexplained romance." The significance of the epithet is not apparent unless it is meant that the existence of the book demands an explanation, and that such explanation is not forthcoming, in which case it must be pronounced most happily descriptive. Mr. Horner has invented a prophetic villain who foresees that if he can only hire another villain to fire a gun in front of the heroine's horse while the heroine is on his back the conduct of the horse will inevitably cause the heroine's death, and that he will be able to produce evidence which will apparently prove villain number two to have been the tool of the hero, who will forthwith be struck out of his uncle's will in favour of villain number one. Then the hero has his dream, but as the dream results in nothing but the discovery of an invalid and useless document, it might as well have remained undreamed; and finally the knot tied by one villain has to be cut by the knife of the other in order that the hero may come to his own. If this sounds incoherent, readers must charitably suppose that the mind of the critic has been temporarily unhinged by the study of Mr. Horner's plot and style.

Lippa has one virtue, the virtue of brevity. Miss Constance Egerton's volume contains only 196 pages, but the trail of the amateur is over them all. The sentiments are excellent; the story is thin, and at the close, when somebody's long-lost wife returns with somebody else's long-lost child, a little confusing; the numerous quotations are not distinguished by accuracy; the literary manner is not distinguished by anything; and this is all that it is necessary to say about *Lippa*.

Mr. J. W. Nicholas must really learn to be less lavish in his expenditure of melodramatic material, or his own invention and the intellectual digestion of his readers will collapse together. A perusal of *The House of Mystery* provides a new and rather uncomfortable demonstration of Bacon's remark that "reading maketh a full man," for while it is in itself only one shilling shocker, it contains the concentrated essence of half-a-dozen of those delightful productions. Mr. Nicholas provides us with hypnotism and burglary, and murder, and all kinds of mysteries in houses, churches, chambers, railway stations, underground passages, and all kinds of places, and is even good enough to let us have a moment's glimpse of that Eastern hero, Jack the Ripper. The purchaser who is not satisfied

with the feast of horrors provided for him must indeed be hard to please.

The cheap edition of *The Ayres of Studleigh* is sure of a welcome. The writer, who is still generally known as Miss Annie S. Swan, is a very unequal worker, but this is one of her best stories.

JAMES ASHCROFT NOBLE.

SOME CLASSICAL STUDIES AND TRANSLATIONS.

Aristotle on the Art of Poetry. By A. O. Prickard. (Macmillans.) In the form of a lecture delivered at Glasgow, Mr. Prickard has given a clear and agreeably written account of the chief points of the *Poetics*. It does not profess to be more than popular and short, but within the limits set to such a work it is adequately and even skilfully done. The original treatise bristles with difficulties; but most of these disappear under Mr. Prickard's treatment, and he presents us only with an outline of the first "Art of Poetry," supplemented by a few judicious and pleasant notes, containing references to ancient and modern writers, discussions of two or three obscure questions, and a list of editions and translations. It is not too much to say, he writes, that the whole of Aristotle's teaching on tragedy lies in the two words *Mimesis* and *Katharsis*, rightly understood; and to them accordingly he devotes considerable space. But we are not sure that his remarks on the first of the two, though good in themselves, will explain to the general reader why Aristotle held all poetry, or at any rate most poetry, to be "imitation"; and, as to the *Katharsis*, we are less confident than he is of the truth of what is commonly known as the theory of Bernays. Let us hope that Egypt may yet furnish us with a fuller text of the *Poetics*, and solve this long-disputed question. A point of much less interest, discussed in a note of some length, is a new interpretation of the "syllogism" by which Electra is represented as having in the *Choephoree* inferred the arrival of her brother. According to Mr. Prickard, we are to understand it not in the usual way, but thus: Some one like Orestes has come: No one is like him but himself: Therefore Orestes has come. The present writer is not convinced. On the other hand, we are glad to find Mr. Prickard recognising that the second "natural cause" of poetry which Aristotle speaks of must have been "the charms of melody and rhythm." Unless Aristotle thought of poetry as quite unconnected with verse—and of this there is no indication but the imperfect and unintelligible sentence about *ἐνοποιία* near the beginning—some such second cause must plainly have been specified. Mr. Prickard seems not to have noticed the objection that has been made to the common rendering of *οἷος δὲ ποιεῖν* in the saying attributed to Sophocles. Is it really possible that without *εἶναι* before *δε* the words should mean "made men as they ought to be," and not "made men as he ought." But perhaps *εἶναι* should be inserted. In the lines from Timocles Mr. Prickard should hardly have accepted the un-Attic form *ἀνείπατο*; and in his list of editions he has overlooked Vahlen's later text of 1885.

Supplement to Studies in Aeschylus and Notes on Euripides. By F. W. Newman. (Kegan Paul & Co.) Prof. Newman is always ingenious in emendation, yet by no means carries conviction in proportion to his ability. The reason is, we think, that his mind is unconsciously whimsical: e.g., in amending Aesch. *Eum.* l. 76, he proposes, for *βεβῶρ' ἂν αἰεὶ*, which he rightly pronounces corrupt, *βεβῶρ' ἀναιεὶ*—a

very possible reading—then he adds, "The sense is excellent":

"Who has traversed harmlessly the *rogue-betrampled* earth."

As if Aeschylus were Aristophanes! As if Orestes, hunted by the Furies, would be much relieved at not having his pocket picked by the way! On *Choeph.* 372-9, we feel the acuteness of the argument for a line having been lost; but the idea that it must have contained an explanation of the following *διπλῆς μαρτύρης* seems to us quite arbitrary; while on *Suppl.* 979, scarcely could the ghost of Aeschylus himself persuade us that he wrote, with Prof. Newman, *καλῶν οὐσῶν μένεν ἐργῶν*. There is a good deal of the same unpersuasive ingenuity in the notes which follow on the *Rhesus* of Euripides; on v. iii. *εὐκτὸς ἐν καταστάσει*, we incline to agree to Prof. Newman's rendering, but we apprehend that most people have already taken it as he does.

The Plays of Euripides. Translated into English Prose by Edward P. Coleridge. Vol. II. (Bell.) Mr. Coleridge is to be congratulated on the completion of his really formidable task. Those who wish to read Euripides in the form of alien prose can now do so in good print, and by the aid of scholarship which may be at once called adequate though not brilliant. Some of the choruses are rendered with force and skill. Here, e.g., is a specimen from the *Bacchantes*, ll. 105-118:

"O Thebes, nurse of Semele! crown thyself with ivy; burst forth, burst forth with blossoms fair of green convolvulus, and with the boughs of oak and pine join in the Bacchic revelry; don thy coat of dappled fawn-skin, decking it with tufts of silvered hair; with reverent hand the sportive wand now wield. Anon shall the whole land be dawning, when Bromius leads his revellers to the hills, the hills away! where wait him groups of maidens from loom and shuttle roused in frantic haste by Dionysus."

This is not faultless; the style here and there breaks and falters unpoetically—still, anyone reading it would understand in the main what the original was like. The same cannot always be said of Mr. Coleridge's management of the dialogue or the speeches. Here, for instance, the rendering of Odysseus' wrangle with Hecuba (*Hecuba*, ll. 389-401) must be pronounced very flat.

Ody. 'Tis not thy death, old dame, Achilles' wraith hath demanded of the Achaeans, but hers.

Hec. At least then slaughter me with my child; so shall there be a double draught of blood for the earth and the dead that claims this sacrifice.

Ody. The maiden's death suffices; no need to add a second to the first; would we needed not e'en this!

Hec. Die with my daughter I must and will.

Ody. How so? I did not know I had a master.

Hec. I will cling to her like ivy to an oak.

Ody. Not if thou wilt hearken to those who are wiser than thyself.

Hec. Be sure I will never willingly relinquish my child.

Ody. Well, be equally sure I will never go away and leave her here.

It is stiff; the pathos of Hecuba's utterances quite evaporates; in line 390, we dislike "wraith" for *φάντασμα*, preferring the word in its original sense of a "double," or spectral vision of a living person. The context (pp. 261-2) of Eteocles and Polynices is rendered with spirit, but "introduced that crafty Thessalian trick, having some knowledge thereof from his intercourse with that country" must be pronounced absolutely prosy.

Talks with Athenian Youths. Translations from the Charnides, Lysis, Laches, Euthydemus, and Theatetus of Plato. (David Nutt.) This anonymous little book, which is evidently of American origin, contains some very spirited rendering of Plato. Even if it be not always

perfectly accurate, readers will not quarrel with a presentation of the great thinker so bright and so lively. We must cry out upon "torpidified" as an ugly new word, and remark that "behooves" is not a usual form. We cannot quite forget poor Xenophon when we read that the works of Plato are "our chief source of information concerning Socrates." But we can honestly wish, on all grounds, success to this little enterprise. Nothing but good can come of young English people being induced to read these talks with young Athenians. Socrates has as much to teach now as he had in his lifetime, and his original hearers may even set something of an example to later students. "The figures upon whom our attention centres belong to the flower of the Athenian youth, and bear that stamp of breeding which seems to have been a birthright of noble parentage."

NOTES AND NEWS.

DR. FURNIVALL is spending his holidays at Norwich and copying the earliest English wills, those of the Consistory Court, for a volume in the Early English Text Society. He hoped to find many instances of dialect and local trade and custom, but very few occur. As against the earliest English will at Somerset House, 1397, Norwich can show only a short English proviso, in a Latin will of 1427, shifting the testator's estate from one nephew to another, in case the first is not "of good governance and lyely persone to the word, and marie hym self bi the avys of the feoffices, the executors the fori seyd." The first complete English will was made in 1429, that of Sir Andrew Botiller, knight, and after this others came slowly till 1464. The first two registers have no English wills. "Surflete," the third register (1427-35) has the proviso mentioned above, and five English wills; "Doke," the fourth register (1436-42) thirteen such wills; "Wylbey," the fifth register (1444-48), only one English will; "Aleyne," the sixth register (1448-55), only four, though a Latin will of Robert Martham recites word for word a marriage settlement of 22 Henry VI., made by the testator on the wedding of one of his two daughters. The seventh register, "Brosiard" (1454-64), contains eight English wills, some of Norwich citizens, and among them one of John Goos, no doubt the ancestor of A. Goose, the publisher lately retired who issued Mr. Walter Rye's "Book of Nonsense." A pretty "qwethe-word" for "devise or bequest" occurs in 1457; "be ingate and outgate into y^e gardine" in 1458. In 1452 John Bulston bequeathed to the Church of Hempstede "j pyxte, to putte owre lord god in;" and there are several gifts of altarcloths, vestments, &c. For "shall" or "should," "xal" and "xulde" occasionally occur: "qwecch" is sometimes found for "which," and *wh* for *qu*: "y^e which xul be seld to a-whyt (acquitt, pay) my dettis" (1437). A few words seem special to the Eastern counties: "ij cadys of heryng, and xx orgeys" (1437), "fyve Rasers barly" (1434). Gifts of a combe of barly, &c., to the "plowlot" (1435) were probably to the "plowlight." "A farindell of elys" (1435), "xij last of trufys, ij Salures and a dydale" (1438) are puzzles at present. When enough material is got together for a volume, it will be edited by Mr. Walter Rye and Dr. Furnivall.

WITH the co-operation of the principal librarian of the British Museum, Dr. Rutherford, the head master of Westminster, has been enabled to produce a First Recension of the newly-discovered text of Herondas (Macmillan & Co.), simultaneously with the issue, by the trustees of the Museum, of the Editio Princeps of the same text, contained in "Classical Texts from Papyri in the British Museum." The

learned editor also hopes to be able before long to publish a complete edition of the mimes, and perhaps also an English translation, with illustrative designs, from ancient works of art. Students of Greek literature will look eagerly for the fulfilment of this promise.

MISS AMELIA B. EDWARDS has, we are glad to learn, so far recovered her health as to be enabled to return to England after her lengthened sojourn in Italy. Her new volume, entitled *Pharaohs, Fellahs, and Explorers*, will be published in this country by Messrs. Osgood, McIlvaine & Co., and in America by Messrs. Harper Brothers early in November.

MR. RICHARD DAVEY's contribution to the forthcoming *National Magazine* is an article on *Woman's Life in Old Italy*; being the result of studies made among the archives of the old Genoese, Venetian and Roman families, which are little known and not easy of access. It will be very curious and interesting.

MESSRS. WHITTAKER & Co. will publish in September *A First Book of Electricity and Magnetism*, for the use of elementary science and art and engineering students, and general readers, by W. Perren Maycock, M.Inst.E.E. It purports to be a simple and easily understood introduction to the now most important science of electricity and magnetism suitable for beginners, young electrical engineering students, and general readers. It was designed primarily as an introduction to existing so-called elementary text-books; but will be found by teachers to cover the elementary syllabus of the Science and Art Department.

THE *Registers of the Cathedral Church of Rochester* (1657-1837), together with lists of the prebendaries, head masters of the King's School, minor canons, and organists, and such of the inscriptions in the cathedral and churchyard as are not included in Thorpe's *Registrum Roffense*, transcribed and edited by Thomas Shindler, M.A., LL.B., of the Inner Temple, Barrister-at-Law, are shortly to be printed by subscription. The price will be half a guinea a copy. Mr. Shindler's address is Hampton House, Chatham.

MR. EDMUND DOWNEY ("F. M. Allen") has just completed a companion volume to his *Voyage of the Ark*, now in its twenty-fifth thousand. It is entitled *The Round Tower of Babel*, and will be published immediately by Messrs. Ward and Downey.

MR. ELLIOT STOCK announces *A History of the Parishes of St. Ives, Lelant, Towednach, and Zennor*, in the county of Cornwall, by John Hobson Matthews, from the earliest times, founded largely on historic documents. The work will give copious extracts from original local documents, and will be fully illustrated.

LAMBETH Palace Library will be closed for the usual recess for six weeks from the 30th inst.

MESSRS. L. REEVE & Co. have in preparation a new work on the *British Fungi Phycomicetes and Ustilaginaceae*, by George Massee, lecturer on botany for the London Society for the Extension of University Teaching; a work on the *British Hemiptera Heteroptera*, by Edward Saunders, F.L.S.; a new work on the *Lepidoptera of the British Islands*, by Charles G. Barrett, F.Ent.Soc.; and a new work on the *Physiology of the Invertebrata*, by Dr. A. B. Griffiths, F.R.S.E., F.C.S.

MESSRS. D. C. HEATH & Co., Boston, will issue this month Andersen's *Bilderbuch ohne Bilder*, an illustrated edition, with notes and vocabulary, by Dr. Wilhelm Bernhardt. Readers of this work will welcome an edition by this well-known teacher and editor. The same publishers announce also an early issue of *Folk and Fairy Tales in French for Young or Old Children*,

selected and edited, with notes and vocabulary, by Prof. E. S. Joynes, of the University of South Carolina. The edition will contain a number of favourite fairy tales by Perrault, Mme. D'Aulnoy, &c., offering easy and entertaining reading, with helpful notes and vocabulary.

OWING either to the prominence given to the subject of astronomy at the present British Association meeting, or to the extended interest taken by the general public in the subject, the new and revised edition, in serial form, of *The Story of the Heavens* has met with an even wider welcome than the original issue. The first large edition of Part I., published this week by Messrs. Cassell & Co., has been subscribed for by the trade in advance of publication, and a second edition is now in the press, which will be ready in a few days.

WHENEVER a complete history of the English stage is written, the part which the celebrated amateur Robert Coates took in the interpretation before the footlights of Shakespeare's "Romeo," Rowe's "Lothario," &c., can hardly be overlooked. Messrs. Sampson Low, Marston & Co. will publish early in the coming season *The Life of Robert Coates*, better known as "Romeo" and "Diamond" Coates, the celebrated "Amateur of Fashion," by John R. and Hunter H. Robinson.

THE unexpected death of Mr. Raikes lends a melancholy interest to the Account of the Celebration of the Jubilee of Uniform Inland Penny Postage, which has just been published by the Jubilee Celebration Committee, in whose proceedings the late Postmaster-General took so active and kindly an interest. Amid much that is merely formal and ephemeral, the volume contains not a little matter of permanent interest in connexion with the recent history of the Post Office and its present organisation, and these sources of interest are enhanced by the portraits and sketches with which it is illustrated.

UNDER the title *Pioneers of Science*, Professor Oliver Lodge, F.R.S., intends to publish, through Messrs. Macmillan & Co., in the course of the autumn, a volume of popular sketches in the history of astronomy, from the earliest time to the present day. The work will be fully illustrated and should prove a popular gift-book.

MESSRS. WELLS GARDNER, DARTON & Co. announce the publication, early in September, of a volume by the Lord Archbishop of York, containing Pastoral Letters written and Synodal Addresses delivered by him in the diocese of Lichfield during his episcopate, 1879-1891.

THE competition in connexion with Mr. E. J. Goodman's prize story *The Only Witness: What Did She See?* (Trischler) closes on September 1. On that day the sealed packet, containing the last chapter and the solution of the mystery, will be opened at the residence of Mr. George Augustus Sala, who has taken charge of it and locked it up in the safe presented to him by Mr. Henry Irving. The judges appointed to award the Prizes are Mrs. G. A. Sala, Mr. Joseph Hatton, and the Author.

ORIGINAL VERSE.

A NORTHERN SAILOR.

I SHALL slip my cable, Polly,
Some night when the sun sinks low;
When the tide is moaning, moaning,
Just between the ebb and the flow.
How can they rest at night, Polly,
Far away from the sound of the sea?
I could not die in my bed, dear,
If the waves they called not me.

They never have called in vain, Polly,
I gave to the great North Sea,
The best of all I had, child,
It has taken my heart from me.

I have never been able to rest, dear,
Nor safely bide at home,
For the sea was calling, calling,
And I must breast the foam.

And once when I came back, Polly,
They told me my wife was dead,
Her eyes were as blue as the sea, child,
That spring-time that we wed.

Ah, Polly, I loved her dearly,
But she hated the wild North Sea,
She saw not its glorious beauty,
Strong, cruel, but oh! how free.

I have sometimes wondered, Polly,
If it heard the words she said,
When I told her I could not leave it,
Till the day that I was dead.

"You should not have married a wife then,
You can love naught else save the sea,
You had better stay with it for ever,
You never have cared for me."

Was it in anger, Polly,
That it rose so high one day
And drown'd both my little lads, dear,
That were playing down there in the bay?

It was hard, hard on me, Polly,
To tell their mother the sea
Had taken them from us for ever,
She turned her face from me,

And answered, "The sea has heard me,
Because of the words that I said,
It has taken my children from me,
Go! leave me to mourn my dead."

I left her alone with her sorrow,
And I sought the storm beat-shore,
Where my boys had played so often,
Where they should play no more.

And I told the North Sea, Polly,
That smiled so fair and blue,
I must always love her forever,
That in spite of all I was true.

And so it has ever been, Polly,
I have always given the sea
The best that I had to give, dear,
For it stole my soul from me.

And I know that I could not rest, dear,
In my grave, if away from the sea;
I shall still hear it calling, calling,
No matter how deep I be.

Ah well! I shall slip my cable
Some night, 'twixt the ebb and the flow,
I shall hear the great sea calling,
And I shall arise and go.

FLORENCE PEACOCK.

MAGAZINES AND REVIEWS.

A VERY pleasant picture of rural labour is given in the article "Among the Straw-Plaiters," in *Good Words* for September. The writer sketches the history of the industry from its first introduction into England by James I. between 1603 and 1625 down to the present day. A capital paper, too, is Mr. Dow's "Genoa," which is copiously illustrated with many beautiful woodcuts. The author of that fascinating Shetland romance, "Britta," contributes the first half of what promises to be a powerful little story. Biography is supplied by Dr. George Smith, whose article on Charles Grant, the first, and in many respects the greatest, of Indian philanthropists, should not be missed. A fine, full-length engraving from the painting by Raeburn at Inverness Castle accompanies the article. Archbishop Magee's posthumous sermon on "The Christian Ideal of Human Life" is an eloquent and characteristic piece of writing, and cannot fail to impress those who read it. Bristling with anecdotes is Mr. Walker's "Ye Mariners of England," and those who take a pleasure in telling dinner-

table stories will find some good things here. Mr. Cuthbert Hadden contributes a short paper on "Our Lady Hymn-Writers." "The Little Minister" and "The Marriage of Elinor" are continued, and Mrs. Oliphant's numerous admirers will be delighted with the happy vein running through the story by that popular authoress. In his "Questions of the Christian Life," the Bishop of Winchester brings to a close a number of more than average interest, with suggestive thoughts on "Usefulness."

THE September *Sunday Magazine* contains further instalments of the two serial stories, "Godiva Durleigh" and "On Lonely Hills." Archdeacon Farrar gives a glowing estimate of Whitefield's preaching, the good results of which he considers unparalleled since the days of Savonarola. Canon Talbot's interesting account of the "Fortunes of Hexham Abbey" will be read with much appreciation; and interest in the rise and vanishing away of these fine old homes of early English Christianity cannot fail to be stimulated by such sympathetic studies. Prebendary Harry Jones concludes his description of Miss Steer's Homes, and of the great work which these excellent institutions are doing. Dr. Samuel Cox's many friends will be pleased to see his able discourse of "The Potter and the Clay" in this number. The Rev. J. Reid Howatt is the children's preacher this month, and we feel very safe in leaving the little ones under his care during the September Sunday evenings. E. Robertson Croom supplies a capital little story, entitled "Saved by a Crutch"; and other miscellaneous papers, with two or three charming poems, make up a good average number. The illustrations are numerous, and maintain a high standard of excellence.

THE NEW ENGLISH DICTIONARY.

SPECIAL QUOTATIONS WANTED.

III.

Will any one kindly send quotations for some of the desiderata in the following list, and so help us to complete the literary history of some of the words of the next Part? As in previous lists, when the date stands before a word, an earlier quotation is wanted; where the date follows, a later instance is wanted; if a century is mentioned, a quotation is wanted within the limits of that century; for words without a date all quotations will be welcome. The list contains many modern words and senses for which earlier quotations than those of the dates here given ought to be, and no doubt will be, found. Besides these, good quotations for words noted in ordinary reading are still welcome; and we often want instances of very common idiomatic phrases, verbal constructions, colloquial uses, and the like. Every quotation should be furnished with as full a reference as possible to date, author, work, edition, volume, chapter, page, &c., and sent to me addressed, "Dr. Murray, Oxford."

J. A. H. MURRAY.

- 1637 *fash*, *v*.
- fashionable* (able to be shaped) 1630
- 1624 *fashionist*
- fast*, *a*. (of colours) 18th c.
- 1562 *fast* (secure)
- 1600 *fast* (of sleep) 1750
- fast* (rapid) 17th and 18th c.
- 1800 *fast* (living fast)
- fast*, *adv*. (shut) 17th and 18th c.
- fast* (earnestly) 1533
- fast* beside 15th to 17th c.
- 1580 *fast* and loose
- fast*, *v*. (to fasten) 1700
- 1793 *fast* (a short cable)
- fast-day* 16th to 18th c.
- fasten*, *v*. (fix firmly) 1750
- 1704 *fastidious* (hard to please)
- fastigiatus* 1668

- fasting-day* 1711
- fasting-spittle* 18th c.
- fastingong* (Shrove tide) 1530
- fastly* (firmly) 18th c.
- fastly* (quickly) 17th and 18th c.
- fastness* (fixity) 1700
- fastness* (security) 1710
- fastness* (quickness) 1700
- fat*, *v*. (to anoint) 1700
- fat up*, *v*. 1608
- fat*, *v*. *intr*. 1700
- fat-headed* 1603
- 1678 *fatalism*
- 1650 *fatalist*
- fatalness* 1663
- 1697 *fate* (lot)
- 1718 *fateful*
- father* (ancestor) 18th c.
- 1800 *father* (head of a society)
- father* (source or originator) 18th c.
- father* (title of respect) 18th c.
- Fathers* (of the Church) 1611
- Fathers* (senators of Rome) 1742
- father* (one who acts as) 1611
- 1611 *The Father* (as in the Trinity)
- father*, *v*. (beget, produce) 18th c.
- father*, *v*. (reveal parentage) 18th c.
- 1666 *fatherer* 1666
- 1556 *fatherkin* 1556
- 1641 *fatherless* (without a known author) 1648
- fatherlike* 18th c.
- fatherliness* 18th c.
- 1625 *fatherling* 18th c.
- fatherly*, *a*. 18th c.
- fatherly*, *adv*. 1689
- fathership* 17th and 18th c.
- fathom*, *v*. (to compass with the arms) 1800
- fathom-line* 18th c.
- fathomable* 1691
- fatidical* 18th c.
- fatigate*, *v*. 1652
- fatigation* 1700
- 1669 *fatigue*, *sb*.
- 1693 *fatigue*, *v*.
- 1580 *fatten*
- fatten*, *intr*. 18th c.
- fatty* 18th c.
- fatuous* 18th c.
- faubourg* 17th and 18th c.
- 1876 *faucal*, *a*.
- fauces* 17th c.
- 1807 *faucial*, *a*.
- 1832 *faugh*, *interj*.
- 1625 *faughty* (musty) 1625
- 1545 *faul* (yield of corn) 1545
- 1815 *fault* (*Geol*.)
- fault* (loss of scent) 17th c.
- fault-finder* 18th c.
- fault-finding* 18th c.
- fault*, *v*. (fail) 1612
- fault v*. (be in the wrong) 1627
- faultful* 18th c.
- 1849 *fauna* (the animals of a country)
- 1768 *faunist*
- 1744 *fauteuil*
- 1596 *fautress* 1706
- 1770 *faux pas* 1823
- favifcous* (making a honeycomb) 1670
- 1686 *favignous* 1686
- 1682 *favous* (like a honeycomb) 1682
- 1769 *favour* (letter) 1801
- favour* (appearance) 18th c.
- favour* (*to curry*) 18th c.
- 1709 *favour v*. (facilitate)
- favour v*. (spare) 1725
- 1650 *favour v*. (resemble) 1690
- favourite* (of a prince, &c.) 1731
- 1690 *favourite* (of a lock of hair) 1753
- 1711 *favourite*, *a*.
- favourize*, *v*. 1624
- favourless* 1595
- favourous* 1485
- fawn*, *v*. *trans*. 1483
- fawn*, *v*. (bring forth) 1688
- fawn*, *s*. *b*. (flattery) 1633
- fay* (faith) 1470
- fay* (*by my*) 18th c.
- 1611 *feaberry* (gooseberry) 1726
- 1671 *feague*, *v*. (whip) 1691

- feal (faithful) 16th and 18th c.
 1664 feal, v. (hide) 1664
 fear, v. (frighten) 18th c.
 fear, v. *refl.* 17th and 18th c.
 fearer 17th and 18th c.
 1591 fearless
 1772 fearnought (woollen stuff)
 1825 fearsome
 feasance (*Law*) 1741
 1621 feasant (*Law*) 1621
 feast (to make a) 1611
 feast-day 18th c.
 feast, v. (*the eyes, &c.*) 18th c.
 feast, v. *intr.* 1611
 feateous, featous 1554
 16. feather (in an arrow) 15.
 feather (kind, nature) 18th c.
 feather (curl on a horse) 1800
 1750 feather, v. (rowing)
 1865 feather, *sb.* (rowing)
 feather, v. (furnish with feathers)
 18th c.
 feathness 1650
 feature (shape) 1660
 featureless 18th c.
 febrific 1760
 1852 febrifugal
 1677 febrifuge
 februation 1699
 fecund 18th c.
 1763 fecundify 1763
 federacy 18th c.
 1645 federal, a.
 federal, a. (*U. S.*) 1787
 1878 Federal, *sb.*
 1793 federalism
 1792 federalist
 1789 Federalist (*U. S.*)
 1884 federalize
 1808 federate, a.
 1671 federate, *sb.* 1675
 Federate, *sb.* (France) 1794
 1857 federate, v.
 1849 federation
 1689 federative
 1675 fedit
 fee (money) 1700
 feeable 1460
 1740 feeless
 feeble, v. *trans.* 1646
 feeble, v. *intr.* 1500
 feeblish, v. 1540
 feeblish, a. 16th and 18th c.
 feed, v. (grass, have it eaten) 1700
 feed, *sv.* (*for cattle*)
 1735 feed, *sb.* (allowance of food)
 1616 feeder (*of cattle*)
 1750 feeder (affluent)
 feeder (eater) 1718
 feeding (food) 1774
 feeding (pasturage) 1768
 1800 feel v. (*one's way*)
 1715 feel v. (*warm, cold, &c.*) 1715
 1800 feel v. (*happy, strong, &c.*)
 1709 feel, *sb.* (touch)
 1789 feel, *sb.* (sensation)
 feelable 17th and 18th c.
 1747 feeler (an organ of touch)
 1773 feelings, *pl.*
 1580 feeze, *sb.* (to take a) 1675
 feign, v. (form) 1607
 feignedness 1710
 1715 felicitate (congratulate)
 1635 felicitous
 1834 feline
 fell, v. (*a seam*)
 fell, *sb.* (*a flat seam*)
 fellow (equal, peer) 1701
 1680 fellow-christian 1680
 1812 fellow-countryman
 1704 fellow-creature
 1619 fellow-feel, v. 1641
 fellow-like 1632
 1820 fellow-man
 fellow-prisoner 1725
 fellowship (a company) 1775
 fellowship, v. *intr.* 16th and 18th c.
 fellowship, v. *trans.* 17th and 18th c.
 1651 felo de se
 1837 felony
 1811 felsite
 1790 felspar, feldspar, -spat, -spath
 1601 felt, v. 18th c.

- felter, v. (entangle, mat) 1640
 1628 felucca
 female, *sb.* (animal) 1700
 1598 feminist 1598
 1753 femality
 1574 femalize 1611
 femineity, femininity 17th and 18th c.
 fen (mud) 1567
 fence (sword-play) 18th c.
 1850 fence (repartee)
 1700 fence (receiver of stolen goods)
 fenceful 1800
 1583 fend and prove
 1570 fend, v. (parry) 1570
 fender (one who defends)
 1715 fender (before a fire)
 feneration 1650
 1835 fenestrate, a. (*Bot.*)
 1828 fenestrated
 1864 fenestration (*Archit.*)
 1870 fenestration (*Zool.*)
 1820 fenks (refuse of blubber) 1826
 1844 fenner 1844
 fennish, a. 1651
 fent (slit in a dress) 1571
 1878 fent (a crack, flaw)

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- MONTÉPIN, Xavier de. La dame aux émeraudes. Paris: Dentu. 6 fr.
 NEUKOMM, E. L'Allemagne à toute vapeur. Paris: Kolb. 3 fr. 50 c.

THEOLOGY.

- WIEGAND, F. De ecclesiae notione quid Wiclif docuerit. Leipzig: Faber. 5 M.

HISTORY, LAW, ETC.

- BERNOULLI, J. J. Römische Ikonographie. 2. Th. Die Bildnisse der röm. Kaiser. II. Von Galba bis Commodus. Stuttgart: Union. 24 M.
 IKEN, J. F. Die bremische Kirchenordnung v. 1534. Bremen: Müller. 3 M.
 KLEINFELDER, G. Die geschichtliche Entwicklung d. Thatsacheneides in Deutschland. Berlin: Heymann. 6 M.
 MILLER, A. Die Alexandergeschichte nach Strabo. 2. Thl. Würzburg: Stachel. 1 M. 50 Pf.
 NESSLING, C. De seviris Augustalibus. Giessen: Treckmann. 1 M. 50 Pf.
 PUBLICATIONEN AUS DEN K. PREUSSISCHEN STAATSARCHIVEN. 47. u. 48. Bd. Leipzig: Hirzel. 31 M.

PHYSICAL SCIENCE.

- DOHEN, A. Studien zur Urgeschichte d. Wirbelthierkörpers. XVI. Berlin: Friedländer. 7 M.
 FRANZ, J. Die jährliche Parallaxe d. Sterns Oeltzen 11677, bestimmt m. dem Königsberger Heliometer. Königsberg: Gräfe. 2 M. 50 Pf.
 HORNBERGER, R. Grundriss der Meteorologie u. Klimatologie. Berlin: Parey. 6 M.

PHILOLOGY.

- LEIDOLF, J. Die Naunheimer Mundart. Leipzig: Fock. 1 M. 20 Pf.
 MORGENSTERN, G. Oddr Fagrakinnu Snorre. Leipzig: Gräfe. 1 M. 60 Pf.
 WAGNELL. Der gegenwärtige Lautbestand d. Schwäbischen in der Mundart v. Reutlingen. Leipzig: Fock. 2 M. 50 Pf.

CORRESPONDENCE.

"TO" EXPRESSING MOTION.

London: August 21, 1891.

Mr. Gollancz suggests (ACADEMY, p. 117) that in the phrase "the term that he to schude" to may be a preposition indicating motion.

Does not this sense lie rather in the auxiliary shall? Compare the following passages from Bale's Kyng Johan (Camden Soc. ed., pp. 13, 27):

"I know hym not, I, by the waye that my sowll to shall."

"Now welcum, cosyn, by the waye that my sowle shall to."

P. Z. ROUND.

SCIENCE.

Bush Friends in Tasmania. By Louisa A. Meredith. Executed by Vincent Brooks, Day & Son. Last Series. (Macmillans.)

It is now more than thirty years since Mrs. Meredith published *Some of My Bush Friends in Tasmania*, a volume which was received with warm appreciation by all lovers of flowers in the northern hemisphere. Nothing further having appeared in England of late years from the pen or pencil of this genial and charming naturalist, the recollection of her name has perhaps begun to fade from the memory of the present generation, and it is a pleasant surprise to have to chronicle the appearance of her second and—as the author, now nearly eighty years of age, pathetically adds—"certainly last" volume upon the subject. The work under notice follows, in respect of arrangement, the lines of its predecessor—which, it may be remembered, derived special interest from its illustrations of Tasmanian *Orchidaceae*—without, however, devoting attention in this case to any one order in particular. The climate of Tasmania is only so slightly warmer than our own, and the cultivation of exotics has become so all-embracing of late years, that the botanist in examining the twelve beautifully executed plates of Mrs. Meredith's book will find only a few specimens which are not already familiar to him, either as grown under glass, or flourishing—indigenously in some cases, and in others by importation—in the warmer parts of our own islands, such as the South Wales and Cornish sea-boards, and more especially in Scilly and the Channel islands. Thus, if the *Carex fascicularis*, or corn-eared water sedge, of the title-page is a comparatively unknown specimen, the "sea-shore group" of pl. 2, on the other hand, introduces us at once to several familiar friends, the *Acacia sophorae*—known at the antipodes under the native title of "Boobyalla"—being found in the greenhouses at Kew and elsewhere, as is also the *Stylidium graminifolium*, well known for the property possessed by its central column of springing from side to side of the flower, while several species of *Brachycome*, notably the *iberidifolium*, are reared here, and the *Correa alba* grows in the open air in Scilly. All the hollies of pl. 2, viz., the *Acacia verticillata*, or prickly acacia, *Indigofera australis*, and *Coprosma hirtella*, are to be found at Kew; several species of *Plagianthus* flourish in Scilly, and so does the *Anopterus glandulosa*, or Tasmanian laurel, which the author incidentally mentions as being likely to thrive without artificial shelter in the Southern or even Midland counties of England. *Priores cerinthoides*, or climbing epacris, does not appear to have yet reached this country; the plant is described as "a very beautiful one, climbing up and over trees, stumps, and trunks, enrobing them with its luxuriance of small glossy leaves and rich crimson bells, forming exquisite masses of colour." Other species of *epacrideae*, such as the *Epacris impressa*, *myrtifolia*, &c., are extensively reared here, and sold in quantities at Covent Garden. The *Eurybia glandulosa*, or daisy tree, is a species not much

cultivated in England, though some are common, the *Eurybia Gunnii*, in particular, blossoming freely in open gardens, and others against sunny walls. Only three specimens of ferns—*Lomaria discolor*, *Lomaria fluviatilis*, and *Asplenium flabellifolium*—are given; these are comparatively common forms, well known in English conservatories, and some of the rarer species of a family in which Tasmania seems to be especially wealthy would have been acceptable. The *Solanum aviculare*, or kangaroo apple, is one of the sub-tropical bedding plants common at Kew and in the London parks, while the tea-tree (*Leptospermum nitidum*), is found growing as a bush to the height of thirty feet in the Channel islands and Scilly. In pl. 7 and the "poem-title" following it the only unfamiliar forms are *Agastachys odorata*, or mountain rocket, and *Anthocercis tasmanica*, both described as being rare even in Tasmania: the *Eucryphia Billardieri* of this plate has flowered at Kew recently for the first time, and an engraving of its blossom will appear in the forthcoming number of the *Botanical Magazine*. The *Luzula campestris* facing p. 42 seems to be the common British woodrush. Of the "mountain fruits" (pl. 9), *Decaspora thymifolia* is unfamiliar; and the cherry-fruited *Aristotelia* (*Ar. peduncularis*) is growing at Kew, but has not yet been observed in fruit; *Telopea truncata*, which faces p. 54, is also at Kew, but hitherto has not flowered; one species of the latter genus, the *Telopea speciosissima*, is interesting as having been adopted as the national badge of New South Wales. The musk-tree of pl. 11, described as *Aster argophyllus*, is now known as *Olearia argophylla*, according to Bentham and Hooker. The red grass tree (*Richea scoparia*), of pl. 12, has not yet reached us.

I am indebted for much of the above information to the courtesy of Mr. George Nicholson, curator of the Kew Gardens, whose ready recognition of the various plants, as plate after plate passed under his notice, is a testimony to the skill displayed in the drawing and colouring. In regard to this latter point, it may be noticed that the colour printing has lost tone in the case of *Blandfordia grandiflora* (pl. 7); while in that of *Tasmania aromatica* (pl. 11), and in the flowers of *Solanum aviculare* it is somewhat too accentuated. But, as a rule, both form and colour are fairly correct, and the volume is a triumph of executive ability throughout. The descriptive letterpress will also be found interesting. Of the accompanying poetry it may be sufficient to say that it is tasteful and sympathetic.

J. B. A.

SOME BOOKS ON SOCIAL AND ECONOMICAL SUBJECTS.

YET another series is announced by Methuen & Co., designed to treat social questions of to-day

"in a thoroughly sympathetic but impartial manner, with special reference to the historic aspect of the subject, and from the point of view of the historical school of economics and social science."

It is a pity that the opening volume, *Trade Unionism, New and Old*, by Mr. George Howell, should not have shown more of this promised

sympathy and impartiality. It would have been easy for him to bring out all the points of his argument without getting angry over the doings of the new Unionists; but he has allowed his dislike of the manners and opinions of the new men to get the better both of his temper and his judgment. In other respects, Mr. Howell has given a very good sketch of the progress of trade unionism and of the state of opinion among working men with regard to State control of labour. The unions are generally associated with strikes; but, as he shows, the conduct of strikes has been far from being their chief purpose. They have been, in fact, mainly provident societies. Fourteen of the chief unions have expended over £7,000,000 in provident benefits, while they have expended on strikes less than £500,000. The new unionists, on the other hand, show a disposition to develop the fighting side, and in this, says Mr. Howell, they are simply "progressing backwards" towards the infancy of trade organisations. On this point, however, it is unsafe to reason from trade unionism as it was when law and public opinion were hostile to combination, to what it should be now when the right of combination is more or less fully recognised and when public opinion is as often as not on the side of the employed. The fighting side of the unions, indeed, receives comparatively little attention from Mr. Howell, although a careful consideration of strikes, their cost, the circumstances in which they have succeeded, and those in which they have failed, would have lain within the scope of his work.

Problems of Poverty. An inquiry into the industrial condition of the poor. John A. Hobson. (Methuen.) Mr. Hobson's inquiry embraces the following matters:—the measure of poverty, the effects of machinery on the condition of the working classes, the influx of population into large towns, the sweating system, the over-supply of low-skilled labour, the industrial condition of women workers, the moral effects of poverty, socialistic legislation, and the industrial outlook of low-skilled labour. These topics raise some of the most difficult of social questions; and Mr. Hobson has done a very useful work in stating them briefly and impartially, in pointing out their gravity and difficulty, and in reviewing the solutions which are most in favour. He sums up by saying, we think very truly:

"The great problem of poverty thus resides in the conditions of the low-skilled workman. To live industrially under the new order he must organise. He cannot organise because he is so poor, so ignorant, so weak. Because he is not organised he continues to be poor, ignorant, weak. Here is a great dilemma, of which whoever shall have found the key will have done much to solve the problem of poverty."

Essays in Politics. By C. B. Roylance Kent. (Kegan Paul & Co.) The nature of Mr. Kent's essays (in which his aim has been to review from a constitutional and historical standpoint some of the political questions of the day) will sufficiently appear from their titles. "Some questions of Sovereignty," "Federal Government," "The Political Institutions of Switzerland," "The Progress of the Masses," "Socialistic Legislation in Anglo-Saxon Communities," and "Science and Politics." The analysis of the difficult idea of sovereignty leaves much to be desired, and, indeed, none of the essays is distinguished by much originality of view. But they contain the reflections of a serious-minded and well-read student. They show that Mr. Kent has power to do more systematic and extended work in the same field, and it is a field in which, in England at least, the serious workers are not very numerous.

The first volume of the *Transactions of the National Liberal Club Political Economy Circle* shows that the "Circle," which was founded in 1888, has been engaged in serious work, and to

judge from the published papers, it does not seem to have allowed itself to be biased by its political surroundings. The papers, several of which have already been published as magazine articles, comprise an introductory address by Mr. Leonard Courtney, on legislation with regard to the occupation of land; "International Migration and Political Economy," by Mr. J. S. Mann, who speaks on the effect of foreign migration on England with commendable freedom from panic; "The Report of the Gold and Silver Commission," by Mr. Alfred Milnes; "The Rate of Interest," by Mr. Sidney Webb; "Distribution as a branch of Economics," by Mr. J. H. Levy, the editor of the volume; and "The Migration of Labour," by Mr. Llewellyn Smith. The aim of the writers has been to submit economic doctrines to the test of facts, and they have done this in a spirit of healthy independence.

The Evolution of Property from Savagery to Civilisation. By Paul Lafargue.

"The essential condition of this form of property," says M. Lafargue, referring to capital, "is the exploitation of the free producer, who is robbed hourly of a fraction of the value he creates, a fact which Marx has demonstrated beyond refutation."

Any person holding this opinion is pretty sure, when he comes to trace the evolution of property, to say a good many new things; but it is a little difficult to understand what the preface to this translation of M. Lafargue's article means by referring to "the originality of the theory advanced" in them. That primitive property is collective and not private (a new edition, we may note, by the way, has appeared of M. Laveleye's book on this subject); that private rights have grown up by a long and gradual process; that in modern industrial society a new form of communism is developing, which differs from primitive communism in giving the produce not to the community, but to the parasitic capitalist; and that as the landed nobility have disappeared as a ruling class, the same fate awaits the capitalists—these are the points which M. Lafargue illustrates, and enforces with much vigour of argument. We have no doubt that those who are already convinced that the capitalist is of the profession of Barabbas will find their conviction strengthened by reading the volume.

THE ORIENTAL CONGRESS OF 1891.

A CARD of invitation for the opening of the Congress next Tuesday at the Inner Temple Hall has been issued to the members by the organising committee, which, in its way, is a triumph of the designer's and engraver's art. It represents, besides other allegorical devices, the sun rising over an Oriental scenery, with the motto "Sol oriens discutit umbras." A diploma of statutory membership, illustrating the history of the Congress since its foundation in 1873, will also be conferred on those who adhere to the original statutes, and various Oriental "sauads," such as are awarded to native Oriental scholars, have been illuminated by hand for the Congress in various parts of the East. Medals have also been struck to mark the continuity of the series of the Congresses since 1873.

Mr. Charles Leland has made a striking addition to folk-lore. He has discovered a cult of the Saligrana stone in Italy similar to that of the Saligrama stone in India. The analogies are more than coincidences, and may lead to prove an unexpected connexion. Among the new departures in philology may be mentioned the paper of Mr. C. Johnstone, B.C.S., on the necessity of ethnography to philological studies. This is a very different thing from any former attempt to connect ethnology or

anthropology with language, to which allusion was made at the British Association.

An entertainment, to follow papers on the science of oriental music, consisting of recitations, songs, and instrumental music, Japanese, Arab, Sanskrit, &c., is being arranged in connexion with the conversation of the members of the Congress on September 9. The banquet takes place on the 10th, and an excursion to Cambridge will follow a day or two after. There will be an exhibition of collections, illustrative of the various sections of the Congress, as also of books of reference regarding them, at the Examiners' Hall in Chancery-lane, and at the Oriental Institute at Woking, where Dr. Blau's Assyrian collection is also now deposited. Dr. Stapf will give an account of his discovery of a salt lake between Teheran and Yezd, and exhibit his Persian botanical collection and Persian medical drugs. Similar collections are on their way from India accompanied by an unique medical Sanskrit manuscript and accounts of the uses of native drugs by two eminent professors of the Vaidak system of medicine. A remarkable paper on the Hittite question has been specially prepared for the Congress by the Rev. Prof. C. A. de Cara, S.J. The number of papers in the various sections of the Congress now exceeds 150, including accounts of important discoveries in Eastern lands and literature. The chief London office of the Congress is at the Incorporated Law Society, Chancery-lane.

BRITISH ASSOCIATION GRANTS.

At a meeting of the General Committee, held on Wednesday, the concluding day of the Congress, Dr. Huggins in the chair, Mr. Vernon Harcourt read the following synopsis of grants of money, amounting in all to £1013, and appropriated to scientific purposes by the Committee.

Mathematics and Physics.—*Prof. Carey Foster, Electrical Standards (partly renewed), £27; *Lord M'Laren, Meteorological Observations on Ben Nevis, £50; *Mr. G. J. Symons, Photographs of Meteorological Phenomena, £15; *Prof. Cayley, Pellian Equation Tables (partly renewed), £15; *Lord Rayleigh, Tables of Mathematical Functions, £15; *Prof. G. F. Fitzgerald, Electrolysis, £5; *Prof. Lodge, Discharge of Electricity from Points, £50; *Sir W. Thomson, Seismological Phenomena of Japan, £10.

Chemistry and Mineralogy.—*Prof. Roberts-Austen, Analysis of Iron and Steel (renewed), £8; *Prof. H. E. Armstrong, Formation of Haloids from Pure Materials (partly renewed), £25; *Prof. W. A. Tilden, Properties of Solutions, £10; *Prof. Thorpe, Action of Light upon Dyed Colours (partly renewed), £10.

Geology.—*Prof. Prestwich, Erratic Blocks (partly renewed), £15; *Rev. T. Wiltshire, Fossil Phyllopora (renewed), £10; *Prof. J. Geikie, Photographs of Geological Interest, £20; *Dr. H. Woodward, Registration of Type Specimens of British Fossils (renewed), £5; *Prof. E. Hull, Underground Waters, £10; *Mr. J. W. Davis, Investigation of Elbolton Cave, £25; *Prof. R. Jones, Faunal contents of Sowerby's Zone, £10; *Dr. J. Evans, Excavations at Oldbury Hill, £25; *Dr. H. Woodward, Cretaceous Polyzoa, £10.

Biology.—*Dr. P. L. Sclater, Table at the Naples Zoological Station, £100; *Mr. E. R. Lankester, Table at Plymouth Biological Laboratory (renewed), £17; *Prof. A. C. Haddon, Improving a Deep Sea Tow-net (partly renewed), £40; *Prof. Newton, Fauna of Sandwich Islands (renewed), £100; *Dr. P. L. Sclater, Zoology and Botany of the West India Islands (renewed), £100.

Geography.—*Mr. E. G. Ravenstein, Climatology and Hydrography of Tropical Africa, £75.

Anthropology.—*Prof. Flower, Anthropometric Laboratory, £5; Dr. J. G. Garson, Prehistoric Remains in Mashonaland, £50; *Dr. E. B. Tylor, North-Western Tribes of Canada, £100; *Sir W. Turner, Habits, Customs, &c., of Natives of India (renewed), £10; *Prof. Flower, New Edition of Anthropological Notes and Queries, £20; *Mr. G. J. Symons, Corresponding Societies' Committee, £25.

CORRESPONDENCE.

O.E. "EFEN(N)EHŠ(U)."

Ann Arbor, Michigan : July 20, 1891.

As stated in a recent communication to the ACADEMY, I anticipated and justified some such criticism as that made by W. H. Stevenson in the ACADEMY of July 4; and while I cannot accept any of Henry Bradley's arguments, in the same paper, for the "neighbourhood" theory, his criticism has led me to examine my own position more carefully and to change it somewhat.

Thus: *efenēah*, "equally high," would have as abstract† (*cf.* ACADEMY, June 27) *efenēhš(u)* > *efen(n)ehš(u)* "that of which the various parts are equally high," "a plain." We have *efen-hēah*, we have the abstract *hēhš(u)* belonging to *hēah*, and the only thing assumed is that in *efen(n)ehš(u)* we have the corresponding abstract of *efenēah*. The change of *efenēhš(u)* > *efen(n)ehš(u)* is as given in the ACADEMY for June 27, in which Mr. Bradley challenges the step "*h>n*, or is lost." Mr. Bradley says the analogy of *on(n)ettan*, &c., "is not to the purpose, the gemination (or the assimilation of the *h*) being in that case accounted for by the obvious fact that when the word was formed the prefix bore the accent, so that the *n* was immediately preceded by a stressed vowel." Who discovered or formulated the law that *h* is assimilated after a stressed vowel? We are all familiar with the fact that lack of accent or weakness of accent often allows an *h* to fall out or assimilate to a neighbouring sonorous consonant (Sweet, *H.E.S.* §§ 500, 724; Sievers, §§ 217-218 and A'; Kluge, *Paul's Gr. i.*, p. 847). That this, in the majority of cases, happens after an accented syllable should not make us blind to the real cause of the phenomenon, and lead us to deny its potency under less familiar conditions. Thus *h* is lost in M.E. *fosterhild* > *fosterild* > *fostrild*; *maðelhild* > *maðelild*; Mn.E. *Waterhouse* > *Watrous*, &c., for the same reason that it is lost in O.E. *efhāt* > *eofot*; M.E. *kundhede* > *kundede*; Mn.E. *forehead* > *fored*. So long as the unaccented (or weakly accented) element of the compound retains in other respects the form of the simple word, the influence of the simple word will often suffice to maintain the *h* in the compound, so we are not surprised at *efenēah*. But in *efenēhš(u)* the second part of the derivative already differs from the primitive as regards the vowel, and the meaning of *efenēhš(u)* was too remote from that of *hēhš(u)* for it to be affected by that.

I am at a loss to explain Mr. Bradley's "the obvious fact that when the word was formed the prefix bore the accent." I have always understood that Germanic compound verbs were accented on the second member (Brandt, *Ger. Gr.* § 421; Kluge, *Paul's Gr. i.*, pp. 340, 890). Is it possible that Mr. Bradley was

* Re-appointed.

† I do know that abstracts "do not invariably retain their original abstract sense," and even that it is very likely that words with concrete meaning (denoting that which possesses the abstract quality) were sometimes formed on the model of abstracts thus used, without ever passing through the abstract stage, *cf.* Gothic *afgrundaþa* "precipice," *auþida* "desert," &c.

misled by the Modern German compounds of verb and adverb (so-called separable compound verbs) like *an'nehmen*? That *on(n)ettan* (<*on-hettan* <*on-hatjan*,* not <*on-hātjan*, as I, following Sievers, § 43 A', said in the ACADEMY for June 27; *on-hātjan* > *onhætjan* in time came to be accented on the first syllable, is due to the fact that the simple verb *hettan* died out, and so *onhettan*, no longer felt to be a compound, fell under the influence of those verbs that had the ending *-ettan* (*rocettan*, &c., Sievers, § 403), and was accented as they were.

Mr. Bradley attempts to explain *efen(n)ehš(u)* as an abstract "from **efennēah* (= *convincinus*, if I may imitate Ettmüller's Latin). I am not aware that this adjective is recorded, but its existence is rendered probable by M.E. *efen-nesta* 'neighbour.' Now, *efen* is compounded with substantives and adjectives, as well as with verbs; with adjectives it regularly has the force of "equally," with substantives that of "fellow-." Moreover, the adjective *efennēah* occurs in Alfred's *Metra*, xx. 141 (recorded in Grein, Bosworth-Toller, &c.):

"ne hire on nānre ne mót nēar þonne on ǫðre stōwe gestæppan, striceš ymbutan ufane and neoðane efennēah gehwæder."—

and means just what we should expect, "equally near," not "convincinus," which manufactured Latin, like Ettmüller's "convincina," could only serve as an ineffectual means of dodging the force of *efen*. An abstract formed from *efennēah* would denote "equality in nearness," "that which is as near as other things, or that has all its parts equally near something else." Will it be easy to get this to mean simply "neighbouring district"? But what would be the meaning of a superlative of *efennēah*, as Mr. Bradley apparently supposes *efennesta* to be? "the one who is) most equally near"! A moment's thought will show that *efen-nesta* is not the superlative of an adjective at all, but a compound noun made up of *efen* "fellow," and *nesta* "neighbour." The word occurs but twice, and in the same sentence, Old-English Homilies i. 17: *Gif þu agultest wið þine efen nestas unðonkes; þet hit þin þonkes hu se þu miht wið him for þon ic wat fulwel þet þu miht agultan wið þine efen nestas*. The passage in the mind of the homilist (Matt. v. 23) has "brother," in the sense of fellow mortal. In biblical language *nesta*, like German *Nächster*, was common in the sense of "neighbour, brother, fellow man," and the strengthening of the idea of fellow dependence upon God by the addition of the prefix *efen* (as in M.E. *efen-cristene*, -disciple, -eir, -servant, -workere, &c.), is not even as striking as the similar strengthening of O.E. *gemæcca*, "companion," into *efen-gemæcca*.

GEORGE HEMPL.

THE NEW SANSKRIT MS. FROM MINGAL.

Dedham, Essex : Aug. 17, 1891.

The "Rain-charm," translated by Prof. Bühler (ACADEMY, August 15, 1891, pp. 138, 139), is certainly Buddhistic, but appears to conform, for the most part, to the North Buddhist type. The Mantra l. 1 contains a list of words which the translator thinks are the names of various plants to be used as ingredients for an oblation; but the Buddhists did not offer sacrifices and oblations.† These terms, therefore, may be merely magical or talismanic words, such as we often find in North Buddhist sūtras (see Lotus, ch. xxvi., Kern's Translation S.B.E., pp. 434-5), and are probably epithets of "Īśa's female counterpart Durgā." In the usual invocations we find these magical

* *Cf.* German *hetzen*, and see Kluge *sub Hass* and *hetzen*.

† In the Tantra ceremonies flesh and even ordure were thrown into the sacred fire.

terms in the vocative case; and perhaps *Dundubhi*, &c., are Prākṛit vocatives for *Dundubhi*, &c. See *Megha-sūtra* in J.R.A.S. xii., pt. 2, p. 301 (1880).

Dundubhi, *Garjani* (thundering), *Varshani* (raining), *Hārini* (? *Harini*), are the feminines of epithets that could well be applied to *Īva* as the representative of *Rudra*; and *Durgā* in the *Mantra* may be regarded as the devi causing thunder, lightning, and rain. Compare the use of *jeālā*, *ukkā*, &c., as applied to the goddess *Durgā* in the *Lotus*, ch. xxi. (Kern's Translation, p. 372).

What "cucumber" is I cannot tell, as I have not the Skt. text before me; probably *jālī*, which is a Prākṛit form of an original **jeālī*, "flame," or *gyotsnī*.

Swāhā—"Durgā," is the usual ending of a N. Buddhist dhāraṇī. *Ilīkīsi*—"ilīkīsi," is perhaps the vocative of a Prākṛit *ilīkā* + *īqā* = "the earth-goddess."

The *Anumantra* contains a list of the *Ahī-rājakulas* and *Nāga-rājas*,* which are those usually met with in North-Buddhist works. We may compare this list with that in the *Vardha-varsha-sūtra*, entitled in Chinese "The Great Cloud-wheel Rain-asking-sutra" (Beal's Catena, p. 420), the *Lotus*, &c.:

Mingui MS.	Chinese Sutra.	Lotus.	Southern Bud- dhist.
Dhītarāshtra	Dhītarāshtra	Dhītarāshtra	Dhātaraṣṭha
Nairāvāna	—	—	Erāvāna (?)
Virūpāksha	Virūpāksha	Virūpāksha	Virūpāksha
Kṛishna	—	—	(Kanhā- Gautamaka)
Gautamaka	—	—	Mau-akkihi (?)
Mau	—	—	—
Vāsuki	Vāsuki	Vāsuki	—
Dandapāda	—	—	—
Pūrābhadrā	—	—	—
Nanda	Nanda	Nanda	Nanda
Upananda	Upananda	Upananda	Upananda
Anavatapta	Anavatapta	Anavatapta	Anotatta*
Varuṇa	Varuṇa	—	—
Saṃhāraka	Sāgara	Sāgara	—
Takshaka	Takshaka	Takshaka	Tachaka
Ananta	—	—	—
Vāsumukha	—	—	—
Aparājita	—	—	—
Chibbā-putra	—	—	Chabbyāputta
Manasvin	Manasvin	—	—
—	Mucalinda	—	Mucalinda*
—	Elapatra (Ela- pana)	—	Erīpatha
—	Pindara	—	—
—	Tejasvin	—	—

1. *Dhītarāshtra* = the regent of the East; also a *Nāgarāja*.

2. *Neirāvāna* = *Vaīcravana* (Pāli *Vessavana* = *Kuvera*), regent of the North (?). It may be a misreading for *Airāvāna*.

3. *Virūpāksha* = the regent of the West, and also a *Nāga-rāja*. *Virūbhaka* = the regent of the South, is left out, because he was not regarded as a snake-king. *Erāpatha* is also omitted, though mentioned in the Chinese *Sūtra* and the Pāli *Jātaka*, &c.

4. *Nanda* and *Upananda* are mentioned in Hardy's M. B., second edition, p. 313. These *Nāgarājas* assisted the *Devas* in a struggle with the *Asuras* (see *Jāt. I.*, p. 204; Beal's *Catena*, pp. 52-55).

5. *Anavatapta* is not mentioned as a *Nāga-rāja* in Southern Buddhist works; but he was doubtless the guardian of the *Anotatta* dāha (lake), just as *Mucalinda* was the *Nāgaking* that guarded the *Mandākinī* waters. For *Mucalinda*, the seven-headed snake, see *Udāna*, p. 10.

6. *Saṃhāraka* is evidently a misreading for *Sāmyara* = *Sāgara*.

7. *Chibba* = Pāli *Chabyā* or *Chabbyā*, seems to point to an original **chaviyā* = **chavikā* (see *Callavagga*, v. 6).

8. *Pūrā-bhadrā* and *Aparājita* occur in the *Mahābhārata*; *Vāsumukha* = *Sumukha* (?). Of *Dandapāda* the legends are silent.

9. *Kṛishna* and *Gautamaka* are mentioned in the *Divyāvadāna* as two snake-kings.

R. MORRIS.

* In N. Buddhist Sanskrit writers we find about 80 *nāgarājas*; the Chinese sutras have over 200.

SCIENCE NOTES.

VISITORS to the Royal Observatory, Greenwich, will hereafter miss the great cylindrical structure which has for a quarter of a century or more covered the largest telescope possessed by the Observatory. Notwithstanding its size, the Astronomer-Royal has now procured through the Lords Commissioners of the Admiralty a telescope more than twice as large as the old one. This step, long delayed at Greenwich, was absolutely required in the recent advances of astronomical science; and the optical peculiarities which the Astronomer-Royal has embodied in the new instrument will render it one of the three most powerful telescopes at present in existence. The glass itself has a diameter of twenty-eight inches, and is figured by Sir Howard Grubb to a focal length of twenty-eight feet. This relatively short distance of the focal plane specially adapts the objective to photographic requirements. The peculiar architectural feature of the building which is to shelter the new telescope is that its dome, of thirty-six feet diameter, will surmount a tower having a diameter of only thirty-one feet. Technically, the form adopted is the surface generated by the revolution of an involute of a circle. The general exterior effect will be not unlike that of the cupola of a Turkish mosque, and the requirements of the astronomer are easily met mechanically, the necessary lightness and rigidity being secured by a framework of iron and steel.

THE International Geographical Congress concluded its sittings on August 14 at Berne, as has already been briefly noticed in our columns, and its recorded transactions, shortly to be made public, will mark a distinct advance on its predecessors in the interest of the papers read, and in the ability with which they were discussed. The exhibition in connexion with the Congress was peculiarly rich in chartography and in the literature relating to climate and to atmospheric vicissitudes, in both of which departments, however, Great Britain was by no means so well represented as she was entitled to be. It is to be hoped that if the recommendation of the committee that the next place of meeting be London should take effect, a better show will be made of the geographical publications of a nationality which in many important respects has been a pioneer in maritime and inland exploration. *Au reste*, some interesting facts were made prominent in the exhibition. Swiss chartography, a really brilliant feature of the collection, owes its origin, it appears, to a physician, Dr. Conrad Fürst, of Zurich, whose map of Switzerland, constructed between the years 1495 and 1497, was the first ever made of the Helvetic country. From Fürstenau to Seckingen, and from Bregenz to Lausanne, it gives an accurate view of the mountains and lakes, and is, on the whole, a surprising instance of correct chartography at a time when the art was but in its infancy. Curiously enough, the south is placed at the top of the map and the north at the foot—an arrangement reversed by the modern map-maker who, however, as was said at the Congress, has only convention, not science, to plead for his innovation. From good old Dr. Fürst's *tentamen geographicum* to the magnificent coloured maps of the Siegfried Atlas now publishing by the Federal Topographic Bureau, and of which the instalments already issued were a chief attraction of the exhibition, there is a stride indeed. But there is a direction in which geography may improve even on this latest addition to the "mystery of map-making." A climatological atlas, giving the prevalent air currents and the other indications affecting the salubrity of the region, is still a desideratum, the supplying of which by his professional compatriots would be a worthy

tribute to the Zurich physician's memory, as exhibiting a legitimate development of the studies in which he was a veritable pathfinder.

FINE ART.

Autour des Borgia: Études d'histoire et d'art. Par Charles Yriarte. (Paris: Rothschild.)

THE present volume, from the pen of M. Charles Yriarte, is intended to supplement his work on Caesar Borgia, published two years since. He deals here with the monuments, the portraits, and the works of art pertaining to the Borgia family; and to obtain representations of these he has ransacked the museums and collections of Europe, with a patience and perseverance more usually associated with our notions of Teuton than of Gallic scholarship. The renaissance art of the fifteenth century is a field wherein M. Yriarte has worked diligently and successfully on former occasions; he comes, therefore, to the consideration of objects of doubtful or erroneous attribution with a trained eye and matured judgment, qualities especially valuable when the authenticity of portraits such as those found in foreign galleries, purporting to be members of the Borgia family, are in question.

Respecting the portrait of the head of the family, Pope Alexander the Sixth, there can be no doubts whatever. Pinturicchio has painted him in the fresco of the Resurrection in the first room after the Hall of the Pontiffs in the *Apartamento Borgia*, as he appeared in the year 1493 at the age of sixty-three. The individuality and character of the head show that the artist has succeeded in securing a likeness which can be accepted as entirely trustworthy. The joyous expression habitual to the pope, remarked by contemporaries, is not there; but then Pinturicchio's portraits are always characterised by a certain heaviness and absence of vivacity. Setting aside the grace of expression, we have the strongly marked features of Roderigo Borgia faithfully set forth by a man who was well skilled in all the technicalities of his craft; and this, from many points of view, is about the most desirable type of portrait of an historical personage that can be handed down to posterity. Another hitherto accepted portrait of the pope will be known to readers of Schmarsow's life of Pinturicchio: this is on a damaged panel in the Museum of Valencia. M. Yriarte gives a facsimile representation of the work, and, comparing it with the portrait of the *Apartamento*, arrives at the conclusion that the kneeling *donatore* is intended for the founder of the chapel in which the picture originally stood, Francesco Borgia, cousin of the pope, and not the pope himself. Further confirmation that the profile in the picture was not intended for the pope is furnished by a comparison with the medal of Alexander VI., which certainly has strong affinities with the Vatican fresco, and none with the Valencian panel.

Everyone who has visited the Borghese Gallery will remember the portrait of a

handsome young noble, attributed to Raphael, and said to be the portrait of Caesar Borgia, and every one having the most superficial knowledge of painting and Italian history will have rejected the attribution and denied the portrait. Yet, probably with regret, for the figure unquestionably personifies the popular ideal of the "*biondo e bellissimo*," Duke Valentino. The disappointment is the greater since some of the other so-called portraits, which M. Yriarte considers may have been copied from an authentic likeness, are absolutely intolerable from their utter absence of artistic merit. It is known that Caesar was painted by Pinturicchio in the series of frescoes at the castle of St. Angelo, but these were effaced, and probably the same fate befel the other portraits on the ruin of the family after the Pope's death, when every record of the Borgias was blotted out and destroyed. And there were many who had an interest in obliterating all remembrances of Caesar. The petty tyrants whom he had cleared out of the Romagna naturally hated him, and all, whether natives or foreigners, who desired to keep Italy split up into small states, dreaded the man who had visions of a united Italy. The separatists carried the day, and Caesar was handed over to the safe keeping of the country which had most profited by Italy's divisions. Among the portraits of Caesar in Italy, M. Yriarte is inclined to think that the one in the possession of Count Codronghi, of Imola, belongs to the period, and was painted from a genuine work. He suggests that it was one of the official likenesses of the ruler, set up in offices and guardrooms, in the same way that in Italy, at the present day, we see hanging in such places a lithograph of the reigning sovereign.

Lucrezia, more fortunate than her brother, still lives in the finely executed medal attributed to Filippino Lippi, and which has for reverse the charming design of Love bound and tied to a laurel tree. Here the hair is represented free and flowing, another medal shows it confined in a net, and with a jewelled fillet across the forehead. Both are admirable examples of the medals of the Italian renaissance. M. Yriarte discusses the various Lucrezias attributed to Titian, Dosso Dossi, and others, and agrees with Gregorovius that they must be rejected. He finds, however, two paintings, each of the head and bust of a lady in rich attire, and both inscribed "Lucrezia Borgia," to have strong claims to authenticity, not as original works, but as contemporary copies. The one is at Ferrara, the other at the Museum of Nîmes, bequeathed by an Englishman, the late Mr. Gower. They have no claim to regard as works of art, but in general likeness and in the details of ornamentation there is considerable resemblance to Lucrezia's portrait in the medals. Again, M. Yriarte cites two other canvases, belonging to Mr. Spence, of Florence, and Signor Gugenheim, of Venice, as having strong affinities with the Nîmes and Ferrara pictures. But it is probable that those for whom the personality of Lucrezia of the "*dolce cierra*" has an abiding fascination will always prefer remembering her as she

appears in the authentic image of the living bronze.

One of the most interesting sections of the volume is that giving the history of Caesar Borgia's sword, now belonging to the Duke of Sermoneta, its sheath, as it will be remembered, being one of the choicest treasures of South Kensington Museum. The sword is an example of those picturesque weapons commonly known as a *langué de boeuf*, but more correctly termed a *cinque dea*, and bearing ornamentation highly characteristic of a certain phase of early renaissance Italian art. In the present instance the upper portion of the blade is covered with elaborate compositions of figure subjects, divided by bands of foliated ornament and medallions, all having reference to the owners or his family. The dramatic scenes represent events in the career of Julius Caesar, as his Triumph, and the Crossing the Rubicon. Other subjects are purely allegorical, based on classical motives, the whole interspersed with a profusion of Latin inscriptions, as "*Jacta est alea*," "*Cum numine Cesaris omen*," and at least, on one occasion, remembering the ownership, with somewhat dubious propriety; "*Fides prevalet armis*" is scarcely the device one would expect to find on an object belonging to Duke Valentino. The figures are almost invariably represented in a state of nudity and in vigorous action; the female figures are posed in the conventional attitudes of the late Greek sculptors, working in Roman times, and sometimes, it must be confessed, this studied elegance lapses into affectation. The backgrounds of pseudo-classical buildings are similar to those we are accustomed to find in the paintings of the period. Indeed, the motives of design and ornamentation are distinctly reminiscent of the frescoes of the *Apartamento Borgia*. There is an equally close relationship with the woodcut illustrations produced at the end of the fifteenth century at Venice, the execution in both cases being in the same decisive outlines and simple shading. That the artist of the sword could carry the execution further is shown by the delicate modelling of the figures and acanthus ornamentation in the South Kensington sheath.

The sword is signed *OPVS HERC.* The problem M. Yriarte set himself to solve was—who was the artist using this signature? Commencing his search in the various museums of Europe, he found another sheath of a *cinque dea* at the Musée d'Artillerie, at Paris, with analogous ornamentation, and signed *OPVS HERCULIS.* Then at the Berlin Museum M. Yriarte lighted on a *cinque dea* bearing the word *FIDELI*, which suggested that the artist might be Ercole da Fideli, goldsmith to the Duke of Ferrara. Without entering at length into the reasons which induced the author finally to assign the sword to Ercole, we may leave him to state his conclusions:

"On a défini au cours de cette étude le caractère de ce genre d'œuvres, la manière et les tendances de l'homme qui, probablement, a été le traucteur, des inventions d'artistes supérieurs, dont il a gardé l'empreinte. Ercole de Fideli évoquait de grands souvenirs et des idées hautes; il était tout imprégné de l'idée antique

et s'étant frotté aux humanistes, il se dégageait de ses œuvres un parfum littéraire; aussi au milieu de productions de pacotille destinées au commerce et de bijoux et colliers, a-t-il laissé quelques compositions d'un goût si élevé et des fourreaux d'épées d'une architecture si noble, qu'ils sont dignes de figurer à côté des œuvres des grands maîtres de la Renaissance. L'orfèvre avait le goût des inscriptions, il les empruntait aux poètes et aux historiens de l'antiquité, et souvent aussi aux dictons en langue vulgaire. Parfois il les estropiait, soit qu'elles fussent abandonnées à des grossiers ouvriers qui ne les comprenaient pas, soit que le patron de la bottega n'en connût pas lui-même le sens. Ce maître Ercole représente bien, par ses facultés multiples, un tempérament du temps de la Renaissance; quand il se met à la disposition du passant, il fabrique sans passion et met en œuvre, sans ordre et sans discernement, les éléments qu'il a empreints à l'antiquité. Ondoyant et divers, il est *aurifer*, et tenant boutique dans un *spaderia* de Ferrare, il travaille pour qui le paye et ses fils travaillent avec lui et prennent sa manière. Mais quand il a l'honneur d'être appelé par une grande personne ou un de ces princes souverain qui ont laissé dans l'histoire un sillon sanglant ou lumineux comme César Borgia, François Gonzague ou Este, Ercole se redresse, et il parle haut."

Autour des Borgeas contains, among other matters, a detailed examination of the decoration of the *Apartamento Borgia*, copiously illustrated. So also is the entire volume, which, besides chromo-lithographic reproductions of paintings, is full of artistically rendered text illustrations.

HENRY WALLIS.

CORRESPONDENCE.

SOME INSCRIBED STONES IN THE NORTH.

Oxford: Aug. 1, 1891.

The other day I visited some of the inscribed stones of Scotland, and examined them with various degrees of success. In one or two instances the result is worth communicating to the readers of the ACADEMY.

When at Edinburgh Dr. Daniell and I visited the Catstane, near Kirkliston, which I had on a previous occasion read *IN OC TV | MVLO IACIT | VETTA F[ILIA] VICT.* . . . We were now inclined to think that we detected traces of the *A* of *F[ILIA]*; but we were puzzled as to the latter part of the last vocable. In any case we felt certain that the reading is not *VICTI*; there is too much at the end to be explained by an *I*: in fact, it looks rather like a part of an *R*, followed possibly by an *S*; nor is that all, as there seems to be a horizontal stroke over the *R*. This would give *VICTRS*, which suggests *victrix*, with *s* for *x*. That is, I know, desperate, and I only mention it in the hopes that the stone will be scrutinised by somebody with better eyes. At any rate, I hope this inscription will not be habitually passed over as if its reading had been made out beyond all doubt. The stone is No. 211 in Hübner's *Inscriptiones Britannicæ Christianæ*.

The next I would mention is Hübner's No. 209, namely, the Yarrow Stone, well known for the difficulties presented by its letters in their weathered state. Dr. Hübner gives four readings, not one of which will construe. The best is Smith's, which runs thus:

hic Memor iaceti | Loin[r]is[n]i . . . princ[em] | p[er]
[C]nudi | Dumnogeni hic iacent | in tumultu duo
fili | Liberali.

The lettering is very irregular and frequently

debased. The last *e* in the first line is a capital, but in every other instance, I think, the lower part only is that of a capital, the upper part having its top bar bent downwards to join the middle bar, which is made long. The *s* is of the perpendicular kind, resembling *L* upside down. The *R* occurs in various stages of debasement, and so do *l* and *v*; while the *VM* of *tumulo* and *Dumnogeni* are conjoint. Lastly, *d* is always a minuscule.

At first the whole thing seemed to me hopeless, and it was not till I had gazed at the stone repeatedly for three days that I satisfied myself that the following is the reading:

HIC MEMORIA LETI
[BE]LLO INTIGNITI PRINCI
PEI NVDI
DVMOGENI HIC IACENT
IN TVMVLO DVO FILII
LIBERALI

The first ray of light came with my discovery that the *C* of Smith's *Memoria iacti* is an undoubted *L*. Then I reasoned that *memoria leti* meant in some sort of way "happy or fortunate in their memory." My friends who know Latin tell me that it is all wrong, that *leti* does not stand for *laeti*, used loosely for *felices* or a happier adjective, but the genitive of *letum*, a poetic word for "death." Be that as it may, in my ignorance I construed *memoria laeti*, and concluded that . . . LOIN . . ., a highly improbable combination, must be severed, and the *LO* regarded as the end of an ablative, followed by an adjective beginning with *IN*. What the word ending in *LO* could be was a mere matter of guessing, as a piece of the top of the stone is gone long ago. *Periculo* would be too long; besides, I persuaded myself that I saw traces of an outer *L*, so that one had *LLO* as indicating *bello*. The next question was to read the adjective beginning with *in*; this was the chief difficulty, as the letters are small and, for some unaccountable reason, very crowded. At first I seemed to make out *INTIM* with a doubtful sort of *n*, the latter part of which was a perfect *x*. Then I had visions of a very questionable adjective *intimidi*, but, after long puzzling over it, and changing my point of view, I discovered that it ended in a very small but perfect *IMI*. Then I ought to have had *intimisimi*; but I was labouring under the difficulty that I had no clear specimen of an *s* to judge by; for the one I guessed as the final of *principes* had a perpendicular stem, but it was so far gone that one could hardly guess the exact shape of its ends. However, I remembered that I was not quite satisfied with the *r*, as the top stroke was not quite horizontal, and the space left for the left half of it was suspiciously small; this exactly suited a straight *s* somewhat like *L* upside down. Then my questionable *x* analysed itself into *px*, with a very small *p* of the shape of a reaping-hook, and like the bigger *p* of *Dumnogeni*. This completed my reading of *insignisimi*, the second *s* of which I must admit to be still only a guess. Here must be added that not only are the letters of this word *insignisimi* comparatively small and crowded, but they run somewhat out of the proper direction of the line, so that the word ends in close proximity to the *C* of *memoria*, which is a small letter. The *n*, however, is larger, so the first *P* of *principes* begins lower. In fact, the bottom of the *MI* is almost on a level with the top of the *r* following. The rest of the line consists of larger letters, namely, *PRINCI*, but the last two are very faint; in fact, I am not certain that I could trace the *C* quite correctly, and it is even possible that the spelling here is *PRINCEI*. In that case the line would end exactly opposite the end of the first line. Before and after *Nudi* I noticed a point, and another after *Dumnogeni*. Lastly, the *C* in *iacent* is so faint

as to be difficult to trace; without a drawing or photograph it is impossible to give an exact idea of the spacing and size of the letters on the stone. The *II* of *fili* seem to me certain, though I should have expected *fili* as the more probable spelling in this kind of inscription; and I think that *Liberalis* never had its final *s* written on this stone. Similarly I would regard *Nudi* and *Dumnogeni* as standing for *Nudis* and *Dumnogenis* to be construed as nominatives. I need scarcely say that I have all along regarded the princes in the first part of the epitaph as being the same persons as the two sons of *Liberalis* in the latter part, and that accordingly I was led to interpret the whole somewhat freely as follows:

Here *Nudis* and *Dumnogenis*, princes of happy memory and pre-eminence in war,
Here the two sons of *Liberalis* lie in the barrow.

As my interpretation of the inscription may have influenced my reading of some of the letters, I have thought it but right to give the former at length, but I must warn the readers of the ACADEMY that the Latinists whom I have consulted are inclined, as already suggested, to treat *leti* as the noun. I do not feel sure that I have quite accurately understood how they would construe the rest. But one of my friends would construe *principes* as *principis*, and translate thus:

Here is the memorial of the death of a prince most distinguished in war, *Nudus Dumnogenus*.

Here lie in the barrow the two sons of *Liberalis*.

A word now as to the persons commemorated. The names *Nudi* and *Dumnogeni* would in Modern Welsh be *Nûd* and *Dywnien*, and the former is familiar in the pedigrees of the Men of the North; but there it has the epithet *Hael*, which is exactly the Welsh for *Liberalis*. Here, however, one cannot possibly read *Nudi Liberalis*. I should rather suppose that *Hael* or *Liberalis* was a standing epithet or surname in *Nûd's* family; in fact, Dr. Skene, who has associated this stone with it in his *Four Ancient Books of Wales* (i. 169) gives three *Hael's* of the same generation, namely *Rhyderch Hael*, *Mordav Hael*, and *Nûd Hael*. The family was descended from a *gweidig* called *Ceredig*, who was doubtless the Coroticus of St. Patrick's famous letter. The name *Dumnogeni* or *Dyfaieu* does not occur so far as I can remember anywhere else, but it is quite in harmony with that of one of the ancestors of *Nûd Hael*, namely *Dywnwal*, grandson of *Ceredig*; for *Dywnwal* restored to its early form would be *Dumncwal* with the same element *dumnc* taking the lead in the compound. Dr. Skene has called attention in this connection to a remarkable legend preserved in the MS. of the Venedotian version of the Laws of Wales, which is to the following effect:

"Here *Elidir Mubenuaur*, a man from the North, was slain; and the Men of the North came here to avenge him. These are the men who came as their leaders, *Clidno Eydin*, and *Nud Hael* son of *Senillt*, and *Mordav Hael* son of *Servari* [read *Servan*], and *Rethere Hael* son of *Tudaua Tutclit*; and they came to *Arvon*, and because of the slaying of *Elidir* at *Aber Meubedus* in *Arvon*, they burnt *Arvon* as an addition of revenge. And afterwards *Rud* [read *Run*] son of *Maelcun*, with the men of *Guinet* following him, went on a hosting to the banks of the *Forth* in the North, and there they were a long while disputing who should take the lead in crossing the *Forth*."

It is remarkable that a Taliessin poem obscurely associates *Rhûn* with *Nûd* and *Nwythôn*. I think that the passage may be rendered thus, though a very different translation is given in Skene's *Four Ancient Books of Wales* (i. 338):

"The host of *Rhûn* refused equality
Of rulers' rank with *Nûd* and *Nwythôn*."

Nwythôn is a name which decidedly belongs to the North in the Old Welsh sense, and I fancy the bearer of it to have been a Pict in alliance with *Nûd* and his *Cumbrians* against *Rhûn*, who is supposed to have succeeded his father *Maelgwn*, and to have lost considerable portions of his dominions. *Maelgwn*, far the most powerful of the kings of the line of *Cunedda*, is supposed to have died in the year 547—at any rate that is the date given in the *Annales Cambriae*. Possibly *Rhûn's* war with the Men of the North occurred soon after his father's death, and so *Nûd Hael*, as one of the leaders in that war, would date about the middle of the sixth century, or at any rate not long after. Our *Nudi* may have been that very *Nûd*, but if not he doubtless belonged to the same princely family, and I should guess that our inscription dates some time in the latter half of the sixth century.

Let it, however, be understood that I mention these surmises merely in order to give some idea of the interest attaching to the Yarrow Stone, and in the hope that they may induce others to inspect the inscription far more thoroughly than I have been able to do, and examine much more closely the historical allusions which may have a bearing on it.

Lastly, my special thanks are due to two gentlemen in the neighbourhood, to the Rev. Malcolm Carment of the Free Church manse for his generous hospitality and ready help in a variety of ways, and to Mr. Lindsay, on whose farm of *Whitehope*, belonging to the Duke of Buccleugh, the stone stands: Mr. Lindsay had kept the stone covered since last spring with a mixture of soil and stable manure, so that when it was uncovered for me the other day the lichen could be washed off with the greatest ease. Owing to his forethought the stone is now cleaner than it has been perhaps for centuries, and it is owing to this advantage that I have been able to make what progress I have in the matter of reading the inscription.

J. RHYS.

THE ROMAN INSCRIPTION AT WEST PARK.

London: August 23, 1891.

One of the few Roman inscriptions which has intrinsic importance is a dedication to the Emperor Severus, now preserved at West Park, near Fordingbridge. A copy of this inscription has been published, from my readings, by Prof. Mommsen in the *Ephemeris* (v. p. 230), and the supplement to the third volume of the *Corpus* (n. 6580). I have since found a copy of the same inscription among the papers of the Society of Antiquaries, and append here a few readings where the copy—made by "Gen. Wolfe, Bombr. R.A." in May, 1801—seems to preserve more lettering than is now on the stone:

1. Spectator's Left.

18. ITTIDIANA
25. VITALIS
26. IOL
27. IOL

2. Spectator's Right.

1. GIVRANA
23. ALEXAN
24 end. Add *C* (*astris*)
25 end. " *II*
27 end. " *C*
32. PHILADELPHIA *C*
35 init. *C* end. *CASTR* *sz*
36. end. *PA*
37. RAVILLIVS
40. init. *M*; end. *MARCVS*
42 foll. *M.ATILIVS.M.F.COL.MVRICI*
C IVLIVS.C.F. POL. SE
C IVLIVS.C.F.
L VALERI

Most of these additional letters have been lost, no doubt, by the cutting of the stone to fix it into its present position.

F. HAVERFIELD.

NOTES ON ART AND ARCHAEOLOGY.

"AN Alphabetical Account of the Nobility and Gentry which are (or lately were) related unto the several Counties of England and Wales. As to their Names, Titles, and Seats by which they are, or have been, generally known and distinguished according as they were received from the hands of Divers Persons, experienced therein in each County by their Public Offices or otherwise. The like never before Published. Printed 1673." The above is a copy of the title-page of a rare work of much genealogical interest and utility, which it is intended to reprint. It is a work well worthy of being thus perpetuated, containing records of a period subsequent to the discontinuance of the Heralds' Visitations. The names recorded therein are over 7400 in number; alphabetically arranged in double column under each county of England and Wales, including Monmouthshire and the Isle of Wight. The status of each individual mentioned is indicated as "nobleman," "esquire," or "gentleman." At the end of the book will be added a return of "The Names of Certain Gentlemen that tarry at Home in every Shire," made in the reign of King Edward the Sixth, and never previously printed.

MUSIC.

MUSICAL PUBLICATIONS.

"THE GREAT MUSICIANS."—Cherubini. By Frederick J. Crowest. (Sampson Low.) "No apology, therefore, is needed for this brief monograph of Cherubini." Thus writes the author in his preface; the "therefore" referring to a previous paragraph in which he thinks the character and works of musicians deserve to be recorded "equally with those of potentates, warriors, and ecclesiastics." We cannot quite agree with Mr. Crowest, and think that some of the careless writing, and some of the opinions expressed, decidedly call for apology. As a specimen of the writer's style let us quote two sentences. Speaking of the opera *Démophon* he says:

"The finished detail, the majestic form, the brilliant instrumentation, the lofty style, the beautiful chorus music, all was of a new order, new from the composer, new to the public who listened to it. Failure that it was, contents and non-contents alike looked forward to a next opera with surprising anxiety."

Here there is faulty grammar, redundancy, anti-climax. Again, why does he write "librettos" on one page, and "libretti" on another?

Then we find it stated that Cherubini went to London in the autumn of 1784, and on the next page that he was present at the Handel Commemoration Festival in July of that year. But now let us come to some of the opinions expressed. In the preface Mr. Crowest tells us that Cherubini was "one who lacked a great faculty, namely, poetry and fancy." Yet on p. 10 he speaks of the "richness of fancy" in Cherubini's dramatic compositions, and on p. 41 the master is described as one "gifted with a rare and keen sense of what is poetic and beautiful." From this Mr. Crowest does not seem to have a settled opinion with regard to Cherubini's merits as a composer. In fact, he is constantly quoting some authority or other, as if distrusting his own judgment. He

tells us that the Mass in G "would alone be sufficient to win for its composer an enduring fame as a master in this form of composition." The sentence is redundant, but let that pass. He has previously described works of less import at considerable length, and here one would naturally expect to find further comment. Mr. Crowest merely remarks: "The lengths of the several movements in this Mass are as follows:—Kyrie, 101 bars; Gloria, 503 bars," &c. Our author admires Cherubini for following the example of Gluck, and aiming at dramatic truth.

This admiration is sound. But what does he mean by describing Cherubini as a giant harmonist, "able to gather together the ruins of German, French, and Italian dramatic art-forms, and restore them in reasonable and more rational mould than did Wagner"? Is that a reasonable way of describing the art work of the Bayreuth master? Mr. Crowest, indeed, is unfortunate in his remarks on Wagner. On another page Tannhäuser is spoken of as "persevered recitative." There is another sentence in the preface which calls for mention. It is as follows: "As a composer, Cherubini does not rank with Bach, Mozart, Beethoven, or the last of the Titans of music—Mendelssohn." On page 78 he says that in his masses Cherubini "places himself on an equality with these masters of art." The "masters" are mentioned in the previous sentence; they are, "Mozart, Haydn, Beethoven." By the way, the masses of these masters are elsewhere described as "glorious contributions to sacred musical art," another remark which suggests that our author is not altogether a trustworthy guide.

There is one exceedingly amusing passage about Mendelssohn, the so-called "Titan." "Composers," says Mr. Crowest, do not "imitate him (Cherubini) in melodic turn and harmonic combination after the same fashion that hosts of workers have imitated Mendelssohn." Of course not: Mendelssohn was, to a great extent, a mannerist, and as Mr. Crowest ingeniously remarks on the very next page, Cherubini was remarkable for his "complete freedom from mannerism."

Mr. Crowest's book, in spite of its weakness, has points of interest. His appreciation of the composer is, on the whole, correct, and it is only when he begins to compare him with other composers, that he fails to do justice either to him or to them. The volume concludes with a useful catalogue of Cherubini's works.

The Organist's Quarterly Journal. Part xci., Vol. xii. (London Music Publishing Company.) This number includes a long Fantasia in F by Edwin H. Lemare, organist of the parish church, Sheffield. It opens with an *Allegro maestoso* of an introductory character, in which the composer shows that he has caught the spirit of Wagner's music. It is followed by a melodious theme with variations; of the latter there are five, all cleverly written, though somewhat mechanical. In Var. 2 chromatic notes are introduced to an alarming extent: Mr. Lemare seems to be trying to out-Spohr Spohr. The Finale Fugato shows skill, but unfortunately there is anticlimax, for the first part is better than the last. A solemn march by Walther H. Sangster is simple; the trio is not over refined.

J. S. SHEDLOCK.

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